

They called here to tell me that you're finally
 dying through a veil of childish cries. Southern
 Manito bawls, he's pulling at the pantleg of you?
 Shoe on his foot, he's pulling at the pantleg of you?
 Sun on his face, he's pulling at the pantleg of you?
 and a small anchor, he's pulling at the pantleg of you?
 home. Got your Garmodehouse novels and
 April, — 1998 That typo magazine from CiTR 101.9 fm # free!

DISCORDER



held like water in
 your shaking hands
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 defeats a day
 5 confessions of futon-revolutionists 9-
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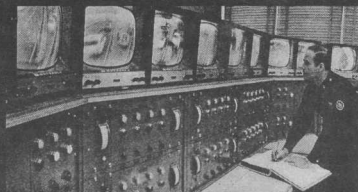
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DISCORDER

April 1998

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Looking Back ...



April 1986

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COVER

QUIETLY SOWING THE SEEDS OF A
POETIC REVOLUTION, IT'S THE
WEAKERTHANS FROM WINNIPEG,
MANITOBA! PHOTO BY RICHARD
FOLGAR, DUH-SIGN BY KENNY.

Oops

WE FORGOT TO CREDIT THE PHOTOGRAPHER, MARK
MOUSSEAU, FOR THE RACHAEL KOZAK ARTICLE IN
LAST MONTH'S ISSUE. SORRY!

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Bolched Ampallang by Ted Dave



Demo Derby

BY SARAH EFRON • citrnews@mail.ams.ubc.ca

This column is about recent and upcoming activist events. A lot of doomday rhetoric is being thrown around about the **Multilateral Agreement on Investment (MAI)**, but beneath it there are some rather alarming implications. This agreement will significantly reduce the power of governments to regulate corporations. The Council of Canadians' **Maude Barlow** likens the conditions of the agreement to those in Latin America's Maquiladoras. These are free trade zones where companies are not subject to taxes, tariffs, or environmental or labour regulations. A day of events against the MAI at SFU attracted a small but enthusiastic group of people. This was not your standard activist event; instead, people painted a mural, read anarchist documents and listened to the music of **The Beans** and **Web**. A slideshow on **The Situationists** was extremely powerful. These '60s student radicals advocated breaking down the false barriers between politics and life. They covered Paris in revolutionary posters which combined art, humour and sharp

political analysis.

The Situationists would have approved of the **Reclaim the Streets** parties that have been happening with increasing regularity in Europe. The idea is to take over streets from those who are driving, buying and selling. The first Reclaim the Streets party in Canada is happening in Vancouver on April 18th. The Vancouver location is being kept quiet, but the meeting spot is Grandview Park on Commercial Drive.

The Bicycle People are another group who believe in reclaiming roads from the dominant car culture. The last Friday of each month is **Critical Mass**, when cyclists attempt to take over a designated street. The last **Critical Mass** ride ended prematurely when police blocked the cyclists and issued \$86 tickets for "failure to ride on the right side of the roadway" and "failure to wear a helmet." One police officer reportedly said, "The last time I checked, the roads were for cars." Those ticketed are hoping to have all their cases heard in court at the same time in order to set a legal precedent on the

right of cyclists to ride safely in groups. Organizers expect a higher turnout at the next **Critical Mass** on March 27th at 5pm at the Vancouver Art Gallery.

In a student demo of epic proportions, 2 million British students walked out of lectures and filled the streets. The protest was over the proposed introduction of tuition fees of 1000 pounds (\$2300 Canadian) a year. Students occupied lecture halls and had a sit-in on Oxford Road.

Students in Indonesia have also been active. Police beat back students who were protesting **President Suharto**. He was recently "re-elected" as a democratic ruse by a small group of people who themselves were appointed by the aging President.

Reminiscing revolutionaries should be sure to catch **Che Guevara's** daughter **Aldeida**. She will describe her memories of her father and his continuing impact on Cuba. Admission is free by donation at UBC's Hebb Theatre, April 2 at 7:30pm. If you have any info you want to pass on to **Demo Derby**, call 822-5334 or email citrnews@mail.ams.ubc.ca. Cheers.

THE PAGE 3



Asia
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Has The Smile Left Your Eyes? Don't Cry. Go and pick up this MUST HAVE album featuring Asia's best hits live. Includes Javes like Heat of the Moment, Only Time Will Tell, Open Your Eyes and more.



Four80East
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From the internationally acclaimed Boomtang Records comes the debut album from Four80East. The Toronto-based four piece lay down a tasty slice of urban life that's sure to become a classic. Enter Four80East, who have possibly recorded the last album of 1997, a superb set, a last notch jazz funk long player that should not be missed. — Ben Mynott, *Blues and Soul*



Swoon 23
The Legendary Ether Pony
TK153CD

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Ladybug
S/T
SHOCK0003CD

All female punk band from Taiwan! The four young women of Ladybug have created a marvelous sound, with vocals ranging from murmurs to rants over wonderfully fuzzed and melodic guitars.



Talking To Animals
Manhole
VEL79714CD

This four-piece Boston band is a promising effort built on intelligent, beyond-the-ordinary songwriting. They also have that intangible and invaluable presence with Juliana Nash, her strong vocal abilities and range, reminded me how rare it is to hear exceptional and distinctive singing in rock bands these days. — Portland Press Herald



Snapdragons
S/T
ATT1321CD

Guitar laced summery pop...infectious melodies...memorable lyrics...Beatlesque qualities



Veda Hille
Here is a Picture (Emily Carr)
VH114CD

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Various Artists
Trails of Smoke
SNM016CD

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Vancouver Special



BY JANIS MACKENZIE

POTATOBUG PotatoBug (Kansas Khan)

Surprise #1: this band isn't from Vancouver, but has found its way here all the way from a place called Paradise, Newfoundland. (Well, that's the true mission of Vancouver Special—to notice the unnoticed, to mention the unmentionable, to lift up the downtrodden, right?)

Surprise #2: in spite of the darling cover photo of the small child on a trike, this is not a cute pop record. Nope, these three guys are loud and, judging by the picture of them, not a day over 18. I might be exaggerating a tiny bit because they claim to have been playing for three years (and they do sound tight enough), and judging by their acknowledgements, it sounds like they've been all over Atlantic Canada, rocking the live clubs with that Seattle sound of a

few years ago, with occasional moments of **Status Quo** and **Black Flag** thrown in.

The songs here are fun enough so that you can almost hear the band jumping up and down, although they're not entirely noodly-guitar-solo free (watch out for song #7, "Survive"). Perhaps by the time you read this, **PotatoBug** will have traded in their **Pearl Jam** influences for something else, but I'm sure whatever it is will be just as good. This CD may be hard to get in the stores around here, but you can write to the band at PO Box 706, Paradise, Newfoundland, A1L 1E1. It'll be worth the stamp if they'll just send you the cute photo of them with the lemonade stand!

THE BEANS Portage (Zulu)

This newest release from one

of my favourite local labels is a bit of a surprise. After all, Zulu put out CDs by **Daytona**, **Coal**, **Knock-down-ginger**, and reissues of the **Pointed Sticks** and **Modernettes**, so a reviewer might easily be expecting pop, or at least something melodic. But then again, Zulu also gave us **Perfume Tree**, which

leads slightly more in a Beans-ish direction, although **The Beans** don't play songs with verses and choruses and their sound is much more sparse than the Perfume Tree's lush, multi-layered effects.

So what are they like? The Beans do indeed use snippets of dialogue from (American?) TV and French films, '50s space movie sound effects, rhythmic bits that sound like crickets chirping, and other sounds that might make you think that someone's breaking into your house if you listen to it alone at night, as well as rich-toned guitar which makes effective and infre-

quent appearances.

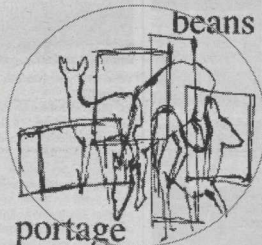
Somehow, though, the CD does not end up sounding like the postmodern pastiche of movie soundtracks, **Godard** outtakes, and **Martin Denny** that you might expect. Instead, this is a dreamy, atmospheric, thoughtful and very listenable production that doesn't let you drift off, but keeps you wondering what's next.

CATHODE RAY Cathode Ray (Independent)

I may have my Canadian citizenship revoked, or even get beaten up in a bar for saying this (and many people whose opinions I respect have tried to talk me out of feeling this way), but I really can't bear to listen to **Neil Young's** voice. His wobbly falsetto — no matter how brilliant or poignant his songwriting — just drives me around the bend and I have resigned myself for years to avoiding situations where I might accidentally hear him. Little did I know that there was a band right here in Vancouver (and not a cover band, either) whose singer sounds so much like

him it is uncanny! It's also a little unsettling to hear this band (whose lineup includes Luke Doucet, of **Veal** fame) from our own home town which sounds so much like early '70s-era Neil Young — from the pensive and emotional songwriting to the country-folk flavour to that voice.

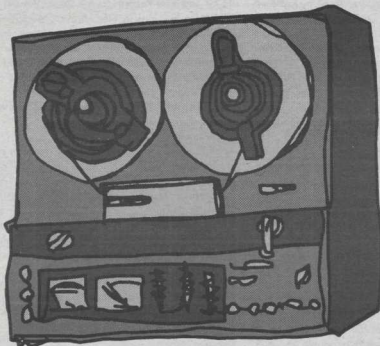
In fact, I quite enjoy **Cathode Ray** when the singer descends to a lower register (as in "Memphis"), where his quirky delivery and political spin remind me a bit of Doug Andrew of **Circus in Flames**, but many of the other songs slide into a lazy, soothing, (and yes, Neil Young-ish) feel that just isn't interesting to listen to. Naturally, the beauty and the danger of a band where one person writes and sings all the songs is that often these songs end up having a very similar sound, and **Cathode Ray** does appear to be the creation of the clearly talented singer/songwriter/guitarist Richard Reagh. And lots of other people seem to like them, so is it time for me to get over my Young-phobia? Hmmm ... maybe not just yet. •



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Radio Inter view

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HOUDS OF BUSKERVILLE

Who are you (names, instruments played)?

Peter Vogler: guitar, vox, sax; Stephen Vogler: bass, vox, guitar; Graham Wilkins: drums; Chris Johnson: tenor sax; Scott Morin: alto sax.

Pick a song that describes you best.

'Coffee Coffee Beer Beer' and 'No Job.'

Chronicle the history of your previous bands, okay?

Studio sessions with The Nana Mouskouri Swingtime Greek Orthodox Big Band.

rock and a hard place except there's a couple of soft female forms thrown into the equation. I'll let you work out for yourself any sexual innuendo you might find in the song.

Would you ever consider 'selling out' and wearing Fred Perry and mohair suits?

Absolutely, but what is a Fred Perry? And what does it have to do with selling out? Actually, we probably wouldn't survive wearing mohair suits because we skank so much on-stage. It would be like wearing a fur coat to run a marathon.



Are the Hounds happy with their Shindig! placing [3rd]? Please reflect on this event. After all, it did get you on MTV.

We placed third? We thought the stickers and the Radio Thunderbird Hell appearance were for first place. Anyway, we liked MTV being there at the Railway Club because it's one of our favourite places to play. And we were pleased that a local TV station is taking an interest in showing what is really happening in Vancouver instead of just what Toronto wants to see of us.

What is the song 'Stuck Between Two Women (in a rock hard place)' about?
Peter: First, I'd like to say that 'Stuck Between Two Women' is a purely fictional song that has nothing whatever to do with my personal life. Any resemblance to persons living or dead is entirely coincidental.

The song came about while I was contemplating the difficulties of trying to juggle several girlfriends at once — when they find out about each other, there's not a whole lot you can do to salvage the situation. It's like being stuck between a

If you were invisible for a day, what would you do?
Scott would masturbate in public. At school. If you want to know why, just ask him. He's quite forthcoming on the subject.

Anything else to add?

Shindig was fun. Everybody should do it.

Do you have any upcoming gigs?

We'll be back at the Brickyard and The Railway Club this spring, but the dates haven't been nailed down yet. Keep an eye out for the listings.

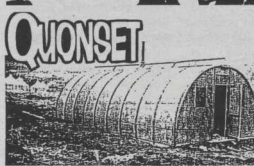
What position did the Hounds' song 'Blowin' Off Some Steam' occupy on the CITR indie chart in the first week of February? Or was it the second week?
#1.

Discography:

Live at Charlie's Garage cassette, 1995; The Hounds of Buskerville #1 cassette, 1996; The Hounds of Buskerville #2 cassette, 1997

Contact:

Peter Vogler, 2163 Napier St., Vancouver, BC, 604.252.9590*



Who are you (names, ages, instruments played)?

RC (Ralph) Johnston: By the time this interview sees the light of day, I'll be 46 years old. I play a three-string drone bass and an electrified and seriously re-tuned, beat up, old bouzouki (basically a pregnant, Greek mandolin for the uninitiated).

Ed Frey: Twenty-seven years old. I play drums and scrap metal percussion consisting of a 25 gallon oil drum. Occasionally, Ralph brings the odd piece of steel in to test. But sometimes they're too thick and not very loud. I just end up bustin' up my sticks. But the kit grows almost every month. We take donations, so if anyone's got scrap that sounds good, send it in, today!

Ralph, how does Quonset differ from other wordless bands you have been in, like The Fridge Magnets and the Surfusters?

RC: Quonset is as stripped down as a band can get without relying on a drum machine. I envision Quonset as a band with as few instruments as possible, allowing feedback, drone and ambient room noise to be the other 'members.' Also, my favourite band in the whole world, Savage Republic, started out this way.

Where does an instrumental band get the title to its songs?

RC: I dream quite a few of Quonset's song titles. I'll wake up at 3am in a sweaty panic, looking for pen and paper to scribe my rambling thoughts.

Ed: Like Ralph, I also dream the song titles. Unfortunately, most of my titles are stuff like: 'Fullonshakinboogieandceperity,' and 'Twarting Ninnies.' But occasionally I come up with a good one, like 'Desert Blade.'

Can you read music?

RC: Just enough so that I can jot down melodic ideas when a tape machine is unavailable. I took the music program at Douglas College years ago. I left frustrated: my eye couldn't take it when one instructor told me that my compositions were just a bunch of meaningless orpheiis strung together by dubious musical talent and technique.

Ed: I can't read music. I always thought it would be tough to read and play at the same time. I don't know anyone who can. Are there people who do? Sometimes somebody will ask me what my favourite time signature is, or say, 'Just play 4/4.' And I'm like, 'Yeah, alright, whatever!' Just play.

Last fall Quonset performed at the North by Northwest festival in Portland. Describe your experience there and at any other gigs you may have played enroute.

RC: NXNW was the only performance on our extremely short west coast tour. Highlights of that trip for me included: the 24 hour Church of Elvis in Portland, my speeding ticket in Tacoma, NOT seeing the Smugglers, meeting the Brainwashers and the Surf Trio, NOT meeting the Smugglers, and Portland's great bookstores!

Ed: Portland was very 'Portly' to me. I enjoyed many cheap pizza and beer combos and sampled authentic Mexi food, served to us by a real live Danish woman. The conference was similar to Music West/Waste, only we had further to drive to the gig. I found out surf bands down south don't surf, either!

You thanked the Java Joint on your CD, which we are assuming is the one in Surrey. Did Quonset play there? If so, what was the crowd like, and were you well received?

RC: The Java Joint in Surrey is a great place to play. I approached them with a demo tape one day and co-owner Brandon told me the stuff we were doing was exactly what the Joint was looking to have for their evening 'entertainment.' We've played the Joint twice, once being our CD release party back in November 1997. They let us start when we want, play as long as we want, and they're a non-smoking venue!

Ed, you once drummed for Mark Broadie and the Beaver Patrol. Please elaborate.

Ed: I really enjoyed playing in the Beaver Patrol. Oddly enough, that's where I met Ralph. Mark invited Ralph and myself to play on a CD he wanted to do for Shredder Records, in the states. We did the CD and a few gigs in '95-'96, then Mark moved away to Japan to form a cool 'spy-theme' band among other things. That basically left me open to another project. That's when Ralph approached me about a 'primitive, tribal sound' he wanted to get, that he couldn't get through surf.

Ask yourself TWO questions and answer them.

What's next for Quonset?

Another live CD this summer, the completion of a studio album, we'd really love to get our stuff onto some movie soundtracks, and I'd love to play live in the Mojave Desert — at Burning Man, possibly.

Anything else turn your crank besides music?
RC: I've been painting for a while now ... weird industrial collages. I'd love to put on an 'art' show where my work would be displayed while Quonset played live background music. Any offers?

Ed: I want to start an all-white Jamaican band next, or maybe play bass in a speed/punk band.

Anything else to add?
Yes ... obfuscate the senses!

Discography:

a four-song demo tape recorded at Fiasco Bros. Studios, one song, 'Bird Circles,' included on the Have Reverend-Will Travel '77 vinyl on Fireball; eight-song live CD, The Rubber Room Sessions.

Contact name and address:

Quonset c/o RC Johnston, 948 Keil St., White Rock, BC, V4B 4V7, 604.538.7203/517.0379 (fx.) *

where is not what you wear

It is an amazing thing when the small details in one's life reveal themselves as the basis for useful knowledge. It is as though the world is leading and compelling reason into clarity. Of course, such objectivity is uncertain. We give reason to the world. But the interaction of events and personal, accumulated experience do manifest a solidity of their own. It becomes something in the world to be encountered. I wouldn't assume that my experience necessarily and automatically has any resonance with anyone else. Yet with the very moment of interaction, of joint participation, the world is encountered as being something more than just your or my private narrative, and as something less than absolute relativity. This complex relationship automatically implies participatory responsibility or morality as an issue and social reality. This occurrence is deeply misunderstood: appeals to morality, in the sense of ethics, seem presently useless, or worse, as attempts at restricting freedom. It appears as though morality has evaporated into the spectacle. I mean morality here more in the colloquial sense, referring to the common everyday ground for human action more than any specific philosophical history of meaning. Although such "official" histories are also implied — if not called by their true name — I am more interested in the complexity of everyday discussions whereby morality arises and occurs, or is "absent." For us, morality significantly includes a consideration of popular culture and commodification.

A crisis of moral certainty — of dogma — is not also an absolute crisis of morality as an idea and social structure in the world. The former crisis is, to a large extent, commonly understood as being a result of the failure of older, traditional structures and assumptions of truth having relevance and security (God, materialism, patriarchy, etc.). It is something different to argue that morality, from beginning to end, is absolutely impossible. It is fairer to suggest that morality may no longer be an adequate conceptual tool, and that we need an entirely new conceptual language. But this may be calling for a superficial change, an alteration of just words more than surrounding sense-making. I would argue that the very difficulties posed by continuing to use and consider morality may be advantageous, highlighting the essentially dialectical nature of morality as both a conceptual tool and objective feature of social life. Why give up on morality when its difficulties are also its strengths?

I conceive of morality as dialectical because it always carries its prior and present problems through itself, redeeming and negating as it goes along. It is a human activity, completely related to dialogue, even if, historically, it sometimes takes the form of strong-winded monologues. Of course, even the most powerful story doesn't guarantee untroubled and total compliance and there are always creases, cracks and seams where the story comes up against difference — difference that the story may in fact call into being. There are always many stories, morality is always multitudinous. Yet multiplicity is not simply relativism, there is substance enough to mobilize questions of morality. This is why I often complain about postmodern-lite (AKA present-day capitalism's popular rhetoric): it is promoting a moral position but hiding it behind a glossy, spectacular promise of abundance, uncertainty and moral free-play pushed almost to insignificance. All this appears obvious enough. It is another fractured picture. This proposed lack of morality gets reinscribed in structures that haven't fundamentally changed much, necessitating a critical rethinking of everything involved, the structures and proposed nonmoral position, as equally as any alternative moral positions. This is exactly what I mean by dialectical. Out of this mess and ambiguity come multiple sets of alternatives and new problematics. Although particular moralities may be called into question — which I believe is a feature of their very actuality, anyway — morality as a broader conceptual problem continues to shape to the new conditions for existence.

Morality is not just a system of rules and restrictions, of "oughts and nots." It is also a promotion of positive options and openness. Morality is often confused with specific moralities' dictates. This is not surprising, but morality is not just a specific rule or interpretation, it is also the very ground and process of interaction and derivation. This ground becomes larger than individual moments of meeting, yet it completely depends on shared interaction for power and validity. This other-like quality is how morality, congealed into a specific formation, serves to influence us back. This is also how morality can become ossified and exclusive, and therefore a dangerous alibi for all kinds of backward and heinous activity (homophobia, anti-choice, Nazism, etc.). Violence and oppression are all part of human history, to be sure, and specific moralities have played a role, but morality also informs contrary and progres-

sive developments, enabling the basis upon which we are able to judge and correct our behaviour. Through morality, we can strengthen our critiques and demands for change. It can be affirming and negatively critical.

I admit that my championing of morality puts me in with some unsavory company. Fine. Morality can only begin with debate and with debate it can get closer to its truth and be useful. Morality is not eternal or given, it is used and produced and it changes. It has a history and a future, and it is presently trivialized, but it is not therefore useless. Our doubt is a measure of its continued presence. Its awkwardness encourages critique and questioning. It should be necessarily troubled and difficult. Debates over morality are opportunities to hash out the implications involved. Our continued participation in such debates encourages their worth and effectiveness and increases their scope and depth. Moral contest is also moral self-critique. Closing down such questions, either as a result of absolutism or relativism, is ridiculous, even futile.

The contemporary conditions for the enactment and development of a progressive moral dialogue seem constrained and problematic. This is only a state of articulation. Certain political-economic structures have taken great advantage of supposed moral laxity [expanding markets, fashion change, transnational corporations' global influence]. They have become the basis of our present moral climate, shielded by assumptions that appear commonsense, and behind the guise of exemption. This transformation was set in motion long ago, but the fundamental issues are fairly consistent. I am thinking of the implications of commodification in particular. This notion has had a tremendous impact on the possibility of moral dialogue. Questions concerning morality become increasingly burdened and misdirected when caught up in debates concerning goods. Attempts at questioning the supposed spontaneity of desire and fair representation of options in this scenario are infrequent and dismissed as antiquated or idealistic when encountered. But even taken at face value, the morality of goods fails to deliver on its liberal presuppositions. Recognizing this contradiction has long been an important feature of negative critiques and alternative moral schemes. The still relative obscurity of such alternatives says something about the contestable and biased nature of present moral conditions and conditions for morality. Obviously, more needs to be said and done. More to come. *

BY KITTY POULIN

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The Saltens

by Andrea Gin

The Saltens haven't been the Saltens for much longer than they've been Shindig winners. It all started when they were in school at UBC and guitarist/vocalist Scott Walker, after much effort, convinced bassist Megan Bradford that they should start a band. She then stumbled across Dion Willis at her work, when he asked her out on a date. She said no, but asked him if he was interested in playing the drums. Eventually, they added Jen Kerr, who splits guitar and keyboard duties. Thus began the Saltens. Soon after, they recorded themselves in their practice space, and committed their music to a demo to submit to CTR's battle of the bands, Shindig. The rest, as they say, is history. It's not hard to see how they won. They play good, clean, fun-time music with an emphasis on male-female vocal harmonies, and their stage demeanor is all smiles and happy energy. It's hard to say no to happy people. Plus, Megan's fuzzy, red bass is pretty darn cool. To date, the only recording the Saltens have is a demo called Mighty Mighty, but keep an eye out because they will be playing, as part of their Shindig prize, at Music West and they are playing more and more around town.

What do you plan to contribute to the world of guitar pop music?

Jen: We plan on bringing happy music back.

Scott: We want to re-appropriate the term 'alternative' from the grunge bastards.

Re-appropriate it to what?

Scott: To the way it used to be. To good pop music. Alternative used to mean good pop. And now it means grunge.

You don't think grunge is already dead?

Megan: Not at all. Look at Bush. They're very popular.

Scott: People like that kind of music and they're wrong.

What was your strategy to win Shindig?

Megan: Our sparkly beautiful set lists. We decorated it and it said 'Merry Christmas' on it.

Dion: It was our merchandising. We wanted to sell sell sell.

Megan: I think it was also our Christmas T-shirts.

What are your plans for the loot?

Scott: We won some shows. We'll be playing at Music West. We chose it over recording time, because at the time we weren't ready to record and

I was kind of intimidated by the studio.

If you were going to do an 'I Hate Brenda' type of zine, who or what would you do it about?

Jen: We're happy. There isn't anything we hate. We want to bring people together.

Scott: Hate's a strong word. I don't think we could hate. That's horrible. That's sick.

How have your lives changed since you won Shindig?

Scott: We think we're rock stars now.

Megan: You think you are! We got a couple new fans. I got a new boyfriend.

Dion: We've met a ton of people. Different bands, people we get to play with.

What has been the greatest compliment you've ever gotten as a band?

Scott: We were one of someone's three favourite shows. One of them was Cornerhop/Helium, two was Guided By Voices, and three was us. [the Shindig Finals at the Starfish Room].

With the [decreasing] number of live music venues around town, is it hard to find somewhere to play?



Megan: No. You have to play at different places. You can't just expect to play at the Brickyard or the Gale or anywhere like that. We've played the Anza Club twice now, we've played the Press Club. Little places, like here [an Arts beer garden]. You have to treat these things with the same respect. We get lots of little shows and they're more fun and there's more people who are into us.

Scott: There is no shortage of venues in Vancouver. It's a myth. *

What is a chick band?

Scott: We're not a chick band. Some people think it's a big deal to have girls in a band, but it's not.

Dion: We can do a lot more with girls in the band. If we were four guys in a band playing the songs that we play, we'd look kind of goofy.

What kind of different things can you do?

Dion: We can do more 'doo doos' and 'ba baas.' If you have girls in the band, you can do more stuff like that.

Megan: You guys are just using us as an excuse.

Scott: We aren't a chick band.

Jen: We're equally balanced.

Scott: We're ABBA.

Do you think ABBA's a chick band?

Scott: No.

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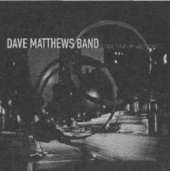
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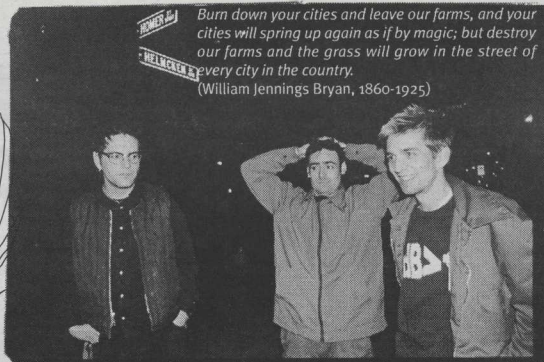
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the weakerthans

P O E T R Y - P O S I T I V E R E V O L U T I O N



The Weakerthans; L to R: John P. Sutton, Jason Tait & John K. Samson.

Interview by
Ken Paul

Photo by
Richard Folgar

It's Friday night in Vancouver, the night of the big 20th Anniversary D.O.A. show. Everything is behind schedule at the Starfish Room where The Weakerthans are one of the opening acts. Finding them sitting at some tables, I present them some home baked cookies (always a good ice breaker, even though I have known these guys for many years). We decide to vacate soundcheck hell, so myself along with John K. Samson and John P. Sutton of The Weakerthans venture out to Granville St. to get some coffee and snacks.

These are The Weakerthans, born from the tall prairie grasses and the meeting place of two rivers. I'm talking about Winnipeg, Manitoba, a city better known for its extreme climates, but up until more recently has been known for its burgeoning independent music/political scene. John P. plays bass and has recorded almost all of the independent Winnipeg bands at one time or another and Jason Tait plays drums. Both were in Red Fisher, John P. was in Elliott. Leading the songwriting/guitar and lyrical duties in The Weakerthans would be ex-Propagandhi bassist John K., a guy responsible for writing a few of the songs which have appeared on Propagandhi's two full-length albums. John K. also happens to assist in the operation of Arbelter Ring Publishing, a Winnipeg collective he spearheaded to publish poetic/political writings and to get the word out.

Sound, music, poetry, and positivity all come together to bring us The Weakerthans' debut album, *Fallow*. *Fallow* takes you from acoustic, plucked poetry to infectious, upbeat songs that will stick in your head all day. Songs on a whole which will take you from seedy alleyways in Winnipeg to the majestic prairies of southern Manitoba. The CD was released on G-7 Welcoming Committee Records, a collective founded by John K.'s old bandmates in Propagandhi, Chris and Jord, who are maintaining their anti-fascist, gay-positive, pro-feminist and animal-friendly statements in Propagandhi with the bands they are signing to their label. Join us for some class-war, won't you?

Why The Weakerthans? How and when did you start?

John P.: We did it because John wanted to have a band and he asked me and Jason to play with him. We were all in those positions of not being in bands, so it all worked out.

John K.: We played our first show a year ago last week, February the 22nd...

John P.: The 28th?

John K.: The 23rd! Yeah, yeah... So we had our anniversary show in Banff, yeah.

All of you were in different bands two years ago. While in those bands, did you sometimes get the feeling that you were stuck somewhere that just wasn't right for you?

John P.: Ha, that's a pretty touchy question.

John K.: I was in Propagandhi for five years and at the end I knew that there were other things that I wanted to do that weren't specifically musical, other things that I wanted to do with my life. I think five years is long enough to do anything, like you name it. I don't think any of us were unhappy with the projects that we were working on, but I think this just worked really well and it felt really comfortable doing it.

John P.: Change is good. Sometimes change can be hard, especially with music.

When you decided to record *Fallow*, was it an easy decision to release it on G-7?

John K.: Yeah, it was pretty easy. It just seemed natural to do [it]. They offered, we said sure. We like working with them for a number of reasons. One being their politics, so...

And how else does it work for you? I know there's something like they try to give back to the bands as the bands give to the label, sort of thing.

John K.: It's pretty much standard. The contracts and the royalty rates and everything that bands get screwed on by bigger labels doesn't happen to us.

We have a very good working relationship. Other than that, it works just like a regular label, except they're a collective.
So, what's it like to be on the same label as Consolidated!

[laughter]

John K.: Never met them or anything.

John P.: He [to John K.] used to be on the same label as Strung Out.

[more laughter]

John K.: That's true, I did.

How did the recording of *Fallow* go?

John K.: We recorded it all in one shot. We tracked it all and then, last April, we mixed it in September in Toronto, so it took us awhile.

John P.: We were trying to find some people to mix it and I was looking at all my heroes in the recording

world, and finding out that it costs like 15 grand for four days. [laughs] Oh, alright, oh.

So, how has the response been with it, the tour, etc. John K.: It's been alright. Yeah, some people are disappointed, some people are surprised. Mostly things have been going really well. We're feeding ourselves and we're not losing a tonne of money, so yeah.

Now on to a few fun questions. Some of the ads for The Weakerthans have mentioned you, Mr. John K. as the writer of 'Ska Sucks' [Propagandhi song] Do you get any feeling that Propagandhi may be trying to pass the torch back to you, so to speak?

[laughter]

John K.: Well, maybe. It's utterly untrue... It's more them playing a joke on me. Because at the very core Propagandhi show, they are tortured by people wanting to hear that song and [they] despise playing it for obvious reasons.

John P.: You know how when magazines like *Guitar Player* have those things that say, 'The 50 all-time heaviest riffs?' That would be in the top 100 cool bass riffs!

How about you, John P. Are you and Jason aware that your old band Red Fisher is having its CD *Warwagon* played in between bands at NOFX concerts? Are you ready to accept the consequences of that?

John P.: Well, me and Jason were actually talking about making a new cover for it and releasing it again, but I doubt it will ever happen. But who cares. **So, John K. [tell us] about your Arbelter Ring Publishing Group.**

John K.: It's a collective publishing house. We started about a year and a half, two years ago and we publish accessible, leftist/activist-based material. Books we think are useful to people. So our first book was called *Learning to Conceptualise Economic Vision — Thinking Forward* was the main title of it — and it's by a guy named Michael Albert who's the editor of *Zine Magazine* in the States. It's about what people always say to leftists and progressive people in general: "Well, if you don't like capitalism, what's better?" And there are a lot of things that are better. It's a book about developing your own understanding of that. And we're working on some other projects, but that was our first book. **What other things are you guys involved with in the community? Do you still work at the natural foods store? Sunrise was it?**

John P.: Sunflower? I guess... It's kind of on its last life right now. So other than that, Jason's on unemployment and I've been doing just the rock and roll recording, and that's about it.

John K.: I work at a little book store and do the publishing... and try to be happy.

Any survival tips for people who are looking for a little more in their lives? Like anyone who wants to start up something?

John P.: Yeah, don't start up a record label that sells 7's. [laughter] — John P. has a small label called Fresh Bread Records.]

John K.: Starting a band's always a good idea.

John P.: I think doing anything is a good idea. Watching TV is restricted for only when you're sick in bed.

John K.: Yeah, getting out of bed is always a good idea.

So, what's next for you guys?

Um, we're gonna go home and then probably tour east. Tour the rest of the summer away and then record another record as soon as we can.

Any last comments?

John K.: You make good cookies!

John P.: Yeah!

Thanks!

John P.: Cookies are fun. •

Interested in the power of art and language? Arbelter Ring Publishing, (www.tao.ca/~arbelter) Want to check out an independent record label working for radical social change? G-7 Welcoming Committee, (www.tao.ca/~G-7)

ECBOR 18 ECBOR

gina of ecBor by siobhan twin stars



Gina D'Orio is one half of the Berlin-based band EcBor. Along with Patric C., Gina delivers some harsh Amiga Trash sounds and her bratty, screaming vocals are both endearing and dangerous. At an age when most girls are just getting off the playground, Gina was a fixture in the Berlin underground. I thought the spray-painted tights with the stenciled EcBor logo she wore during the Digital Hardcore Recording (DHR) tour were cool. The music is best heard at a volume that makes the windows shake.

Could you tell me about your stint with the Lemonbabies?

This is such a long time ago. I was 12 when I started with them. It was like a '60s trash group — just girls. But I quit playing with them when I was 15.

What did you play?

Everything. We were sharing the instruments because we couldn't really play one — so everybody played what she could do best.

Why did you leave the Lemonbabies?
Because they became so stupid and I couldn't identify myself with that anymore.

Did you do any other kind of music stuff after that?

Yes. After I dropped out of school I joined a band called Throw That Beat. I was a background singer — I did touring with them — so I was just on tour with them, not in the rehearsal room with them. I didn't write any songs for them. It wasn't even a year, just some months. And then I had a band called the Sex-X-Groupies with my brother and three other persons. That was really trashy too, really chaotic.

Was it live instruments?

Yeah, we also had different stuff like tapes — we were cutting tapes together — and we also had guitar, and a keyboard and a bass.

You sang in it?

I was the singer, [for] like three months or something, not really long. We just had one show. And then I met Patric and found he was the person who really shared my opinion about music and what it means to us. And that was in 1995 when we started EcBor.

Do you write all the lyrics for EcBor?

Most of the time I write them, or Patric, too. Sometimes we write them together.

Do you do the programming, too?

Yeah. I mean, I am not as good, but I am also programming.

Patric has a lot of solo projects. Do you have any side projects or do you plan on doing any?

Yes, the singer of Shizuo/Give Up, Anika, and I will form a band. We did a lot of songs together. I don't know when it is going to be released, but maybe in the next month.

On DHR?

Yeah.

What are you guys called?

We are not sure about a band name right now. But it sounds much different from the other guys on DHR. You are gonna be surprised.

How did you North American tour go?

Very good, I think.

How did people react? Do you think they knew your stuff very well or were people surprised?

It was very different. In some cities, people were singing the lyrics, but in some cities they didn't know EcBor. With EcBor, it is very rare that people don't react. If they don't know it, they hate it or they are really into it. It is never that someone says, I don't care. I think that the reactions in North America were very good.

What was the best place that you played?

There was a lot of good places. L.A. was very cool, Seattle, Boston and Detroit, also.

That was the first time you played or toured in North America?

Yes, with EcBor it was the first time.

Is it a very different type of audience versus your European audience or when you play in Germany?

I can't really say so because in Germany it is very different. In America, people are reacting very enthusiastic about it. In Germany, sometimes they care too much. But in America, some people seem to — they really don't care about anything and freak out.

Are you very well known in Germany?

I wouldn't say very popular. I don't know if Germany is ready for EcBor. We also have very good and very crowded shows, but it is not for sure — you never know.

You were just playing in Japan?

That was so amazing. It was in front of 9500 people and they all freaked out. It was a very intense show, it was very cool.

Are you involved at all with running Spite, Patric's label?

No, not really. It is his label. Maybe sometime I will also do a release, but I don't know when or where. I think he just did it because he wants to release more. If you are a musician [and] you always do music, it would be stupid to release, every week, another LP or something on one label. This is why he founded Spite to have the possibility to release



more and also different stuff — to do whatever he wants to. On DHR we also can do what we want, but this is for doing more.

How do you feel about women doing electronic music? There doesn't seem to be very many doing what you are doing.

To me, it is not important if it is a boy or a girl doing music. But I see that some people have problems with it, having girls [play music]. It is always the same, that everybody says everything is so emancipated, but to me I think it is not very emancipated. If you are like a man you are a good woman, but if you act like a woman then it is not that accepted in our world. But musically, I think women work a little bit differently than men, but I couldn't tell you what the difference is, it's just a feeling. On DHR we set a sign [?] that in every band there is a girl in front, so we don't give people the possibility to think that women or girls don't have anything to do with electronic music. But I think it doesn't matter, really.

Good music is good music.

Yes, it depends on what there is behind the music; there are girls doing shit music and also boys doing shit music. It doesn't matter, it is all about what you feel about it and if you can say something with it, and if it is important for today.

Is there some kind of message you are trying to relate with your music?

There is no general message. We have a lot of different messages with EcBor because the things we are fighting against are so complex that you can't just have one statement. We try to fit it in every structure and fill it out.

But you consider your music very political.

Yes, I would say so. Maybe it is a lot different than Atari [weegee Ric]s way to do it. [With] EcBor sometimes it is more hidden — you would feel it more than you would hear it. Because you hear it, the music is very obvious, but [in] our lyrics it is not that clear sometimes. It is important that everybody has another way to express something. *

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Rob Wright from Nomeansno by Dave Tolin - Photo by Andrew Dennison



On Thursday, Feb. 12th, Rob Wright from Nomeansno was nice enough to sit down and pop my interview cherry. He's an interesting guy and has lots to say. He ran the show himself and made my first interview a pleasurable experience. Here's what the grizzled veteran had to say to the naïve college boy.

I imagine you get a lot of younger bands coming up to you saying, "Wow, I listen to you all the time. You were a total influence on me. What's that like?"

[Laughs] Well, I don't mind. I don't think it's been a disadvantage. I think it's only worked to our advantage that we've stuck it out for so long. It's nice to have a lot of musicians who are your fans — that sorta says that you're doing something right. People that you've inspired to play? That's even better. So that's good. This is what we wanted to do when we started. Our aspirations were to be able to make music and be able to make a living doing it and to be able to do just what we wanted to do. And it pretty well turned out that way. So I guess I'm just sitting here lapping in the waters of success.

Do you get out to very many shows?

Absolutely not. I never go to a club to see a show. I rarely do that. I pretty much stick to my own music. I don't even listen to very many CDs or anything. Music is something I get involved in. At leisure I'm usually watching a hockey game on TV. [Laughs] Sorry, where was I? People have this illusionary view of people in bands and people that play music. I'm the most ordinary person in the world. I'm about as boring as your dad. Maybe even more so.

Well, actually, my Dad's a pretty unusual guy. [Laughs] Well, there you go.

[Here's] more of a scenario than a question. You've heard of the band Bracket, right? I was at their show about a month ago — it was here, in fact — and they were just getting into their set. About six songs in, some meathard hears a pint glass at the stage. It hits the light, shatters and this big chunk of glass pegs the singer in the head. What would you do if something like this happened to you?

I had a beer thrown in my face about a week ago, but ... well, people get this strange idea. It's like, these aren't people, they're targets. This is fun. This is part of rock'n'roll. I'm going to do something really stupid like throw a beer in someone's face. It's ridiculous, it's stupid. But you get that when drinking is involved. You go to bars, and you sorta get the environment for that kinda thing. But we don't encourage it. In fact, I vigorously discourage it. Whenever it happens I get really mad and scream at people and stuff. People get the idea that that's cool. Not for this band, anyways. I mean, there are some bands that make their reputation by drinking being thrown at them. Somewhere in Manitoba, what was that beer band? I forget their name. But he got like three or four gallons of beer poured on him every show. That was part of his

schtick. I prefer people to just listen and get into the music rather than spending their time drinking and picking up girls.

So it's pretty much entirely bar shows for you guys, now? No more all-ages?

Well, no. Last time we went across Canada we did almost exclusively all-ages shows and I'm hoping we can do that again. We try to do all-ages shows, but ... in Vancouver, this is just a little show before the record. We didn't go to all the effort to make one big show so we're going to do a bunch of small ones. And in the States it's hard to get an all-ages show organized. But in Europe and Canada we try to concentrate on all-ages events. I think the music is basically young people's music. It's kind of ridiculous to play to a drinking crowd when there's 200 kids that want to get in and can't. In Ontario it's good 'cause often they'll have the two things combined. Liquor laws there allow you to have a stamp for the bar and that's really intelligent. Of course, in Europe they don't have any stupid liquor laws. Anybody who can reach over the bar can drink. Curiously enough, there's probably less of a drinking problem there than here.

"... people get this strange idea. It's like, these aren't people, they're targets. This is fun. This is part of rock'n'roll. I'm going to do something really stupid like throw a beer in someone's face. It's ridiculous, it's stupid. But you get that when drinking is involved."

Is the new album heading in any vastly different directions?

It sounds to me to be quite different, yeah. We sort of swing like a pendulum. One album will be long, sort of experimental, maybe emotional, epic tunes — our topic, as we like to call them. And then our next record will have lots of short, snappy guitar-based tunes because we've gotten sick of those long, boring songs and so has everyone else. And then we'll think these short, snappy tunes are trite, they're not serious enough. Be prepared, folks, for another thinker [this time]. It'll be a thinker, not a dancer. Well ... hopefully you can dance to it. Our audience is really divided. A lot of people really like one but not the next and another guy will say the opposite. One wants the typical punk-rock, hard-

core tunes — the other wants the more experimental, moody pieces.

Everybody seems to want to define you as a either a punk rock band or a hardcore outfit. I see you as neither. How would you define yourself?

Well, I think we're punk rock in the sense that we started out playing to a punk rock crowd with a punk rock attitude. Which is, you should do whatever it is that you want to, you should do it with a lot of passion and intensity and emotion. And you should do it from a position of equality with your audience. All of these punk rock ethos, before it became political. It sort of left me behind when it became about the proletariat rising against the mass-consumerism of modern society. Well, fuck. What's that got to do with drinking beer, getting pissed and having a good time? It got a little too serious for me. But you look at the original punk rock bands and they varied widely in their music. From basic, primitive rock to straight-ahead rock. I mean, the Sex Pistols are basically a straight-ahead rock band without solos. And the Stranglers, who were they? They sounded like the Doors crossed with ... I dunno. It shouldn't be about the musical style, it should be about the commitment of the people doing it and the connection with their audience. There's certain commonalities there and those no longer exist. It's as passé as the hippies were. It's a whole new world out there now. But in terms of the ethos and the motivation, we're still a punk rock band. But musically, we do anything we bloody-well want. I thought that was the point of it, myself.

What do you think of the new-breed of so-called 'punk rock' coming out nowadays?

I'm of two minds. I kind of like the idea that Green Day was number one on the charts. I was kinda aware the guy that felt the Buzzcocks. The Jam and The Ramones should've been number one on the charts with that same kind of music. Because it was just great pop music. Just totally good pop music. Green Day was sort of the vindicator. Finally people, fifteen years later, wake up to the fact that, 'hey, this is tuneable, great, energetic music. This is lovely.' But on the other hand, it turns into a big marketing, commercial rock, show-biz thing and that doesn't attract me at all. And it wasn't like that sort of revelation to me. I've been listening to that music for years and years so it wasn't like, 'Wow!

I haven't heard anything like this before.' I had. But I like Green Day. I think they're a good band. The danger of large commerciality is that once you sell twelve million, if your next album sells two million you suddenly feel like a failure. Fuck, if I sell two million I'll be dancing on the roof. It just turns it into something disposable, something watered-down. I mean, their last album had a ballad with strings on it — come on guys, fuck off. Don't do that. I don't want to hear that from you. But I like a lot of their tunes and that was true of Nirvana as well. But that's the kind of corporate world we don't want to get involved with. Never have. If you're going to make music that is confrontational, that challenges the listener, that is alternative to pop music that just goes, 'hey, fuck, I want to hear it, it's not going to be commercially viable in a large way. If you try and make it that way, you're just going to spoil it. For us, we make a living making music. It's a modest living because we just stick to the people that want to hear this music. We don't water it down to get another hundred thousand people. Because if you do, you're not going to get another hundred thousand people, you're just going to piss off the people who liked you in the first place because you'd be a sell-out. By selling out, I don't mean by making money, I mean by letting the market dictate to you rather than you making whatever you want and saying, 'Here it is. If you like this, there it is.' I'm all for people doing business with music. I have no objection to people making a living off selling music as long as the music is made for itself alone and then just offered. If you start making music to sell, that's where the difference comes in. That's where it becomes crap. It's a fine line. The temptation is out there for young bands. That's another bad influence that commercialization has had on Punk Rock. Now rather than bands sitting down and saying, 'Maybe we can go on a tour. Maybe we can release a single. This is great music. I enjoy this.' Now they're saying, 'Maybe I can be on Warner Bros. I can make a million dollars, I can make a video. How am I going to do this?' And then you got all these guys up here with the lawyer suits on telling them how to do it. That's the road to nowhere. Usually. That's the trouble. It doesn't even usually lead to commercial success. It just usually leads to sweet fuck-all. Everyone's gotten their career flushed down the toilet and they've lost their credibility. There you go. We avoid the music business. We try to make music our business. It's like a little mom and pop store. It's not Zellers or Safeway.

Is that why you've stuck with Alternative Tentacles for so long?

Absolutely. It's basically an artists' co-op and Jello [Balfanz] runs it that way. It's for the artists. We have final say in everything that we do. They pay honestly. A dollar-eighty for every CD they sell they give to us. It's the perfect label for us. It's done a really good job for us. *

KRONOS

Classical Counterpoints: an interview with

• by *Nicolas Braqq*

"The past must be invented. The future must be revised. Doing both makes what the present is. Discovery never stops." (John Cage)

The idea of sound waves was first concretely introduced by Isaac Newton in his late 17th century writings, *The Laws of Mechanics*. Granted, we've all sat in on our fair share of "ripples in the pond" demonstrations. There were always those who argued for the possibilities of infinite wave motion, extending far beyond the confines of our pond or, for that matter, our universe. And, yes, I too dreamed of walking into past "sound pockets," collages of noises, or the somewhat distorted swells of sonic history mixing with our own present surroundings ... Well, perhaps science has proven such romantic thinking unfruitful and, true, my skills or this forum doesn't really warrant much of a further discussion of the matter. But, certainly, it is a nice idea — especially if you consider the career of San Francisco-based Kronos Quartet, whose music is as much about listening as it is about creating. Perhaps they too dream of hearing the past with the present!

Named after a Greek mythological figure, Kronos Quartet's members clearly are titans within contemporary, avant-garde classical music. Each year they perform some 100 international dates, while constantly listening to new pieces from composers scattered across the globe and throughout time! Over the course of their 25-year career, commissions encompass a wide scope of ideas and sounds, often arriving to their desk and ears unpredictably. For them, no sonic terrain or technology is off limits, as the sound pockets they reveal often juxtapose varied forms of music — pop culture and beyond (Hendrix, Howling Wolf, Ornette Coleman) with those of the past (Wagner, Bartok, Webern). Now throw in alliances with today's snappy composers — Philip Glass, John Zorn, Terry Riley — and their eclectic vision is complete.

DISORDER: I understand that Kronos got its start in 1973, but it wasn't until the mid-'80s that you began recording. Can you give me some background regarding that time in 1973 and what got Kronos off the ground?

David Harrington: Well, in August of 1973 [as] when I got really inspired. What happened is that late one night on the radio I heard this music that was unlike any music that I'd ever heard and it was terrifying. It was beautiful and wild and extreme and old and new all at the same time — and it was music by George Crumb. It was a piece called *Black Angels* and I decided right that minute that I simply had to play that music. You know, I'd grown up playing quartets — since I was 12 years old I had been playing quartet music — and it's something that I'd done as often as I could, but right at

that moment I decided this is what I'm going to do for the rest of my life. So that was the catalyst for me and then a month or so later there were three others that joined me, and we started rehearsing Webern and Bartok and all kinds of music. Later that first season, we did play *Black Angels*, but it took a while for us to learn how to do all the different things that you need to do to play that piece.

What exactly was it about *Black Angels* that attracted you to it? Was it a new piece at the time?

It would have been written in 1970.

Is it not a piece, sort of reactionary, [about] the Vietnam War?

Well, it's interesting. That's how I interpreted it the moment I heard it for the very first time. The Vietnam War was certainly still in the air; in fact, I don't think it was officially over even at that point. And I think that many people my age, and of every age, were very disturbed by that and a lot of us were trying to find ways to express ourselves. And all of a sudden there was this music that seemed to perfectly express what I was feeling. Up until that point, there just hadn't been anything else that I'd heard that quite made as much sense to me at that time as *Black Angels*. So I guess it was one of those moments that was ... I mean it's very rare to find something that seems to be exactly the way you feel it and the way you hear it and, yet for me, there it was.

And did you think right away that would be the first recording for Kronos?

No. I wasn't even thinking about that, about recordings at that point. I really wasn't. And we didn't record *Black Angels* until 1989, so it was 16 years later.

So is that the piece you think is most recognized as the starting point for Kronos?

No. I think there's a lot of other pieces that people know of ours. For me, it's like the centerpiece in a way, and there's a lot of other things that have developed from it and even independently of it. I think of that as the initial experience that kind of gave me the energy and the desire and the drive to make the kind of commitment it takes to play the kind of music we play.

Previous to hearing *Black Angels*, were there any other musical options for you? Until you heard the piece and knew you wanted to make playing in a quartet your life, where did music sit with you before that?

Well, I'd first heard, for example, the quartets of Bartok when I was 16 years old. And that was the same general time when *The Rite of Spring* by Stravinsky became part of my life, as well as the

music of Charles Ives and Thelonious Monk and Mingus and Coltrane and Edgar Varese. There were periods where I was really growing and my listening was expanding. And, you know, I first heard African music when I was about 17 — music from Ghana — and all the while I was playing quartets of Beethoven, Haydn, Schubert and Mozart. So there were all these different kinds of things going on. And also at age 16, I was working with several composers from the Seattle area, most of whom are still writing. Actually it was Ken Benshoof and he's still writing quartets. He wrote the very first piece for Kronos, that was ever written for us back in 1973. So he was a very important person for me. I think that his quartet called *Traveling Music*, which will sometime soon be coming out, is such a beautiful piece and I'm glad that our international audience will get a chance to hear his music. But it's taken all these years before we finally feel that we've got it really good.

When you were getting into Mingus and Monk and whatnot, were you at all interested in "underground classical" music and people like Tony Conrad? I guess people coming out of the Fluxus Movement, people like John Cale who saw a more minimal approach to composition. Were you listening to stuff like that?

I'd have to say I wasn't. I didn't really get to know the music of Terry Riley, for example, until the '70s. Later, he introduced us to La Monte Young and La Monte introduced Tony Conrad and so I got some [of his] music. My education sort of centered around string quartets. If somebody had written a quartet piece then, I knew about him, or I tried to, that is. And growing up, the first quartet music I ever played was Beethoven. On our most recent album, called *Early Music*, almost all of those composers I didn't know about at all — they hadn't written quartets. You know, Hildegard, Kassaia, Perotin, Machaut and Harry Partch. Arvo Part wasn't even someone I'd heard of. The world of music is something that each one of us enters at a particular and very individual place and we can learn more about that world. As time goes on, you begin to find out about how much you don't know, how much larger the world really is; more than you can imagine.

This makes me think about your quote from John Cage accompanying *Early Music*. Actually, there's a quote by Tony Conrad in which he says, 'History is like music ... completely in the present,' and just both those quotes struck me. There's all sorts of different music that exists and you have to go in different directions to find it. Is this what the spirit of Kronos is all about?

I think so, I do — the idea that music really does always exist in the present. And one of the great things about musical notation and then, very much later, recording, is that we're allowed to take part in experiences either notated or recorded at much earlier times than right now. And we get to share experiences that other people want to communicate

with us. And so, with a certain amount of reconstruction, we are able to take part in the world of Hildegard von Bingen, for example, and in the same concert we can play something that was written for us a week ago. To me, that's a fantastic opportunity to take part in a vast array of experiences. That's one of the things that I value most about music.

Early Music can be separated into three parts, each introduced by a Kyrie. In your head, is there a way of understanding those three parts?

I think of it definitely as three segments. It's kind of like a triptych, in a way. But there was never a complete storyline. It was more starting with sound that you hear with the first Kyrie, with Kronos and the Harmonium, and then there's constantly variations on that. I thought of it more [in terms of] sound but



QUARTET

David Harrington of the Kronos Quartet



happens that they're both women. Very powerful musicians and powerful personalities. But at any point, there are 30 or 40 men and women writing pieces for Kronos all the time.

Can you explain something about the commission process? Obviously, people commission Kronos and Kronos commissions composers.

Yes. In the last 25 years, there have been over 400 pieces written for Kronos. Composers from many different cultures, many different parts of the world. And it feels to me like we're kind of just getting started. Not that we've finished anything, but it feels like we're kind of in a full swing right now. And I'm just amazed at some of the music that exists in the world and what's being written right now. What we want to do is have the most incredibly wonderful music written for us by those people who somehow are able to be in touch with their inner musical world in the most direct and passionate way that is possible. And I think that in every case, for a young composer, there's a moment when he or she creates a breakthrough piece. And I want the most special people to write their breakthrough pieces for us. There's a certain amount of trial and error in what we do and trying to be there at the right time when a Terry Riley or a Steve Reich, or whoever it is, might be writing their most incredible music.

Have you ever had any Canadian composers write for you?

Oh, yes. John Oswald has written three pieces for Kronos. Melissa Hui is writing for us right now. And Linda Bouchard has written for Kronos. Let's see, I'm sure there are other Canadian composers that I'm just not thinking of right now.

What about Jim O'Rourke? I read somewhere that you were working with him.

Well, you know, he wrote a piece and we haven't played it yet. But he's a musician that I'm very interested in.

For a lack of a better way to put it, his stock is definitely on the rise. What is the flavour of his composition?

Well, I think it's very spacious, very long-tones, very low of room.

How did the Moondog commission come about?

We first met Moondog in about 1989. And somehow I lost track of him. I think that was writing to the wrong address or something. Finally, we made contact again and he came to one of our concerts in Germany. The piece that's on our *Early Music* record is something that he handed to us after one of our concerts.

And have you performed that one live?

Well, you can't play it live with all nine parts — it's a nine part piece. So it's something that we recorded in the studio, but you can't just play four of the parts at one time.

I guess that's the same as some of the pieces that John Zorn has written for you. You wouldn't be able to play them in a string quartet.

Well, like the *Forbidden Fruit*, it's something that cannot be done live. It's a recording piece.

Does Kronos ever consider soundtracks or film music as part of their work?

Oh, yeah. We've been involved with several different films. We've been involved with David Byrne's film, *True Stories*, and we were also involved with Mishima, that Philip Glass did. You know, a lot of the composers that write for us are involved in film music in various ways.

You've been quoted as saying that you like to bring different music into different settings, different spaces. Do you think about a connection between music and architecture in terms of the spaces you perform? For example, I'm sure you've performed in very regal settings, and others more like rock concerts. Could you elaborate more on how Kronos brings music into different spaces and allows it to exist?

I like to experiment and to discover, really, how our music will feel, how our music will sound, in a lot of different places. I think that the idea of architecture that relates to music is very interesting. [I think about] the kind of location that people might feel comfortable in. There might be an entirely different perspective on listening if you're in a certain kind of acoustical space as opposed to a different kind. You know, for me, the opportunity to bring our music to different kinds of places is really fun, and sometimes very challenging, but it's also really interesting.

The venue here in Vancouver, the Chan Centre, is a new venue.

That's what I've heard. It's supposed to be a very nice place.

It's actually very beautiful. It's designed by Bing Thom. What he did was look at the curved shape of a cello and designed the concert hall after that.

Really? So we're playing inside of a huge cello? Well, that's one way of looking at it.

Wow, that's cool. Well, I always think of the audience as creating this other instrument. This will be fun. It will be like the audience with their instrument, being all of their ears, and then there's the hall with its instrument and then there'll be us with our instruments!

There you have it. The Kronos Quartet appear at the Chan Centre Monday April 20th, 8pm. This is one of only two Canadian dates scheduled for the 1998 season. Their concert will feature two parts. The first is comprised of three pieces written exclusively for the quartet: Terry Riley's *G Song*, PQ Phan's *Tragedy at the Opera*, new music by John Adams, as well as one of the quartet's first "standards" by Bartok. Part two is devoted entirely to pieces from their *Early Music* recording. In David's words, the evening reflects "some of the places where we've come from, as well as exploring some of the things that we're doing right now and some of the relationships that we're continuing." *

A Rough Guide to Kronos Recordings:

Kronos recordings are available exclusively through Nonesuch records and with some 20plus CDs in print, they should be quite readily available. While their output is extremely diverse, each Kronos recording is united by an adventurous spirit and unparalleled performances. Here's a taste of their catalogue:

Black Angels (1990)

As David puts it, it's their "centrepiece" documenting much of the early inspiration that gave Kronos its nexus. Their recording of the George Crumb piece is an intense and dark, harrowing experience, structured around rich tones with chaotic flashes of noise in the form of scato strings, whistles, yells and crystals — reprieve only comes in the third movement, "God Music." The remainder of *Black Angels* is equally stark, especially their treatment of Istvan Mart's "Doom A Sight" — which to this day gives me shivers, as this jarring but beautiful piece features Kronos accompanying two songs of personal loss and pain from war-torn Romania.

Short Stories (1993)

Containing works from Elliott Sharp, bluesman Willie Dixon, John Zorn and Canadian Plunderphonic composer John Oswald, Kronos take us on a detailed detour through 20th Century music. Zorn's piece "Cat O'Nine Tails" is an animated listen full of "cartoonish spasms," while Oswald's "Spectre" features the digital editing of simple samples of Kronos' strings. Beginning with a single cello, Oswald introduces 4,000 string lines, only to taper it down again to a single cello pluck over the six minute duration of the piece. Just think, a perfect bell curve of drone!

Hovel, USA (1996)

Kronos put a technological spin on composition, accompanying both archival recordings and in-studio spoken word performances. Tiesmally, the record's four tracks delve into American culture circa 1950 and images of "an era considered to be America's last innocent age." The centrepiece is a rare reading of *Hovel* by the late Allen Ginsberg.

Winter Was Hard (1988)

Early in the Kronos catalogue, a varied record, the quartet outline their great, sonorous scope with selections by John Lurie (film music from *Stranger than Paradise*), Arvo Part, and Webern among others. Also included is John Zorn's *Forbidden Fruit*, which features Kronos' first and only appearance with turntables, I believe, as well as pieces from Piazzolla and Terry Riley — both of whom would later receive entire disc workouts.

Different Trains (1989)

(From Steve Reich's Grammy-winning album) An electrifying piece, acting twofold as an ode to the romanticism of America's machine age, and an expression of Reich's feelings on the Auschwitz death train. Kronos pedal along to Reich's historical collection of train sounds and speech recordings of train passengers and conductors, as well as Holocaust survivors.

Special thanks to Vera for her inside knowledge of local architecture and classical music.

right off there's music from a much earlier time than now. I think you sense the theme very early in the recording, the palate of musical colour, but as you hear more of the album, I think that the colours are more fully expressed and emotions are more extremely expressed.

Another point that I was interested in is that there're two female composers. And I guess the interesting thing is that they're some of the earliest composers on the record. Can you give some background on their pieces?

For me, those two pieces are some of the most amazing pieces that I'd ever heard. After investigating and listening to all kinds of different music, at one point finally hearing what sounded like something that had to be part of this record... I think it's an added dimension, it's great that it so

Over the course of a number of albums (the last three for Thrill Jockey), Freakwater have been honing their Appalachian/"old-time country"/bluegrass chops and their latest, *Springtime*, may very well be their strongest. DISORDER got the opportunity to talk to Catherine Irwin at her home in Louisville, Kentucky about "scenes," religion's darker side, bondage, booze, movie stardom, Germany, and so on. Freakwater pulls into town to play the Starfish Room on April 14th.

by A.J.

DISORDER: Tell me about Louisville in the late '80s, early '90s. There was quite an explosion of talent in Louisville at that time, to the point that many people started to talk about a 'Louisville scene' ...

Catherine: Yeah, I remember that [laughs] ... Yeah, I bet you do ... What was going on at that time? Where did this 'scene' come from? I'm not really sure, to be honest.

Had there been a lot of bands before that that people just hadn't heard about? I mean, the first couple of bands that I associated with Louisville were Squirrel Bait and Bastro. Were there a lot of other bands floating around Louisville at that same time that we just didn't hear about?

Not really. I mean, there have always been bands, but it's never seemed like — well, the thing about Louisville is that people have to make their own music because there's nothing else to do here. I think that's where a lot of the impetus for music-making comes from.

So how do you see yourselves as having fit into that 'Louisville scene,' with Slint, and Crain, and the Palace Brothers, and Rodan, etc. Well, I'm not sure because, for one thing, I'm a lot older than all of those guys.

Why, how old are you?
Thirty-six. So I never really saw ourselves as being part of the same scene.

Do you consider yourselves to be a part of any particular scene, in Louisville or elsewhere [i.e. Edith Frost, Will Oldham, etc.]? I don't really know what that scene would be — we're just freaks — we don't really fit in.

Not even with, say, Palace/Will Oldham? I love his music. I love the stuff that he does, but I don't feel as though we're part of the same 'scene.'

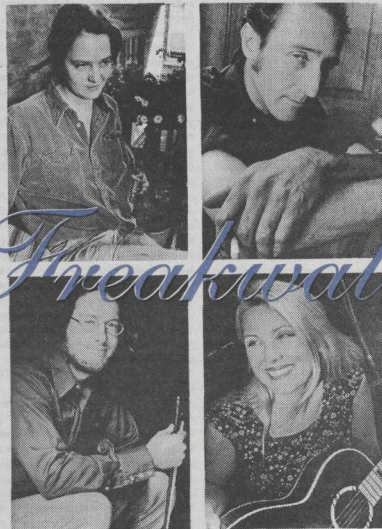
I wanted to ask you about the religious imagery in your music. Where does this imagery come from? Would you say that it's drawn from the old-time country/bluegrass tradition that you guys work within? Or is it drawn from the social setting that you come from [i.e. Louisville]? Or does it come from your own beliefs?

Definitely not from my own beliefs. I think that if you look at that imagery you'll see that it's always very dark — the imagery is very negative. I've always thought that I couldn't really sing a song — even a great one, like one of those Carter Family songs, or something — that treated God or religion in an overly positive way.

But there's definitely a tradition of old time country that is fixated on the darker, more brooding aspects of God and religion. For instance, songs about the end of the world and judgment day and whatnot. So you guys aren't exactly non-traditional in that regard. And religion must be a pretty strong force in Louisville.

Yeah, but that's the case everywhere. But there must be a whole lot more of a fun-

Freakwater



damentalist strain in Louisville than a lot of other places.

Probably.
I have something that I wanted to ask you about the new album. Freakwater songs have often been filled with dark imagery — songs about death and loss, etc. — but in listening to *Springtime* I noticed that there seems to be a recurring image of binding and being bound. So I wanted to know if you considered this album to be your 'bondage album'?

[Laughs] Yeah, well, there's 'Twisted Wire,' but that wasn't written by us, it was written by my friend Sean Garrison. And there's 'binding twine' ... Here, let me run down the list: there's 'hearts are bound in crimson chains' from 'Flat Hand,'

there's 'bind my memories in twine,' there's 'lovely form was draped in silver wire' and 'hands were bound' from 'Twisted Wire,' and then there's references to whips and lashes on 'Louisville Lip' ...

[Laughs] I never thought of that ... I never really realized that all that was there. You've really listened to this album more than we have ... but then, you haven't ever seen us live [laughs]. I guess you're right. What the hell do I know? But even if it does go against your image, you might want to think about making that image-change. You could tap into some new markets.

Just wait 'til you see our live show! You can get a whole lot of pyrotechnics going. You could do some kind of an Alice

Cooper-like thing. Another thing that I picked up on in re-listening to your albums last week was that you guys have made a point of kicking off each of your three Thrill Jockey albums with booze tunes, heavy-duty alcohol songs: 'My Old Drunk Friend,' 'Gravity,' and 'Picture in My Mind.' Is that intentional, or is that just a coincidence?

[Laughs] You really have been listening to our albums. I've never really noticed that ... all I can say is that pretty much every other one of our songs is a drinking tune or has references to alcohol, so it's hardly surprising.

Which brings me to your name: where did the name Freakwater come from? Is it just a moonshine reference or is there something else going on there?

Well, it came to the point that we needed a name so Janet and I got together and we just made it up. It wasn't an intentional moonshine reference, we just liked the way it sounded. I guess we're kinda stuck with it now, whatever it means. I've never been really sure what it conjures or what it brings to mind.

For me, on top of it seeming to be some kind of moonshine reference, it's always kinda brought to mind some kind of a Gram Parsons/acid country thing.

I like that. If that's what it conjures, then that's OK. Something that I find kind of striking about *Springtime* is that Max's song 'Harlan' is placed right next to 'One Big Union,' a placement that for me instantly brings to mind Harlan County, USA [the documentary film on West Virginia's coal country by Barbara Kopple which showcased the old time country/Appalachian folk music of that region]. Was that intentional?

We had a really hard time sequencing this album. It was more or less a coincidence that those two songs ended up together even though it does seem to make sense. Mostly we just liked the way they sounded together.

Whereas Harlan County, USA is a very pro-labour film, 'One Big Union' seems to express the sentiment that there's no hope for the 'one big union' that the film is calling for.

I wouldn't say there's no hope. I certainly would like to think there's hope. Little hope, maybe.

Tell me about your involvement with Half-Cocked [a film by Michael Galinsky and Suki Hawley that features many Louisville bands, including Freakwater].

Michael Galinsky and Suki Hawley are both really nice people. They contacted me about being in the film [because] they needed someone to be playing a guitar on a couch with some naked guy in a towel in front of me. I was really nervous, but it ended up being a lot of fun. I think they did a really good job, too. They really captured Louisville's run-down quality, its sense of decay. For outsiders, they did a good job — I think it's a really great film.

Did you get invited to the Cannes world premiere?

[Laughs] No.

You guys aren't known for touring a lot. Is this going to be your first trip out to the West?

Janet and I played a few gigs in California about 10 years ago. We opened for Janet's other band [Eleventh Dream Day]. But otherwise, we've never played out west.

Where do you guys play dates?

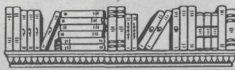
We play a lot in Chicago and we play in New York about once or twice a year, but we can't really tour for more than three weeks because David's got two kids and Janet's got a kid too. We've played in Germany a bunch of times.

Germany? Why's that?
Because our European distributor, City Slang, is based in Germany.

What's playing in Germany like? What kind of gigs do you get?

We'll get gigs all over Germany, mostly in folk clubs or folk balls. Over there, we're considered some kind of exotic American music [laughs].

Printed Matters

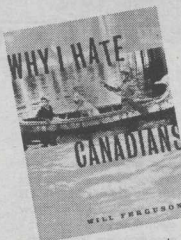


BY GREG ELLIOTT

WILL FERGUSON
Why I Hate Canadians
(Douglas & McIntyre)
TESS FRAGOULIS
Stories to Hide from Your Mother
(Arsenal Pulp Press)
STEPHEN FRY
Making History
(Arrow)
ROBIN KONSTABARIS
& PIERRE LEBLANC
Scrambled Brains: a cooking guide for the reality impaired
(Arsenal Pulp Press)

It's test time for us post-secondary brats.

Tess Fragoulis's *Stories to Hide from Your Mother* considers the complications of sex and relationships rather than crime and terrorism — the title of this collection of short stories is apt. Similar to the desire to know nothing of one's parents' sexuality is the need to



conceal the same from them. (In the end, it's probably to everybody's benefit.) The stories are interesting and the writing is mature and confident. It is hoped her later works will be equally fascinating.

Robin Konstabaris and **Pierre LeBlanc** have collaborated in the aptly named cookbook

Scrambled Brains. The edibility of the recipes has not been verified independently, but some appear tasty.

Aren't there things you regret or histories that were merely imaginings? Well, **Stephen Fry's** latest fictional work considers what would happen if Adolf Hitler had never been born. In the best traditions of science fiction —

this being Fry's first attempt in the genre — he relies primarily on discussions of society and the alterations caused by technology. Understanding that condi-



tions within Europe would inevitably have degenerated into totalitarianism, Fry portrays what might have happened if someone less psychologically (but just as morally) unsound became the focus for reactionary movements. A splendid effort.

Will

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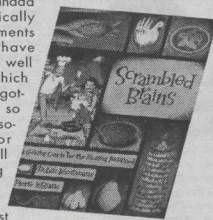


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Ferguson is a Canadian who cannot understand why we have proven incapable of making Canada work. He sarcastically examines the elements of Canada that have been successful as well as those things which would be best forgotten were they not so disastrous to our society. This is for those of us who still believe something can be made of this nation for all of us (and not just

the dimwits in Ottawa, Québec City, etc., and the boardrooms).*



Basslines



BY DJ NOAH • djnoah@direct.ca

This month I'd like to bring your attention to another side of music, the used record store.

Used record stores can be gold mines for those who are either looking for something that they missed out on when it was first released, or for people who are simply looking to find that rare album to complete their collection. In either case, Vancouver does have its share of used record stores and flea markets where you can find just about anything you are looking for.

If you go to almost any used record store in Vancouver, you'll be able to catch a glimpse of this city's musical history: top 40, rock 'n' roll and heavy metal, along with smatterings of disco, jazz and R&B. One of the best examples of the variety can be found at the Vancouver Flea

Market on Terminal Ave near Main Street. You'll be able to find a lot of collectable items here like rare hip-hop singles, hard to find early moog and ambient pieces.

If more modern stuff is what you're looking for, then check out some of the newer used record shops. **VINYL** at the corner of Abbot and Cordova has a relatively small collection, but it is a mix of progressive, house and some other hard to find pieces of underground sounds. There's also the mostly house and hip-hop supply of used wax that **BASSIX** (Hastings and Cambie) carries along with their large selection of new records.

Probably the best location, however, for finding recently released underground dance trash that are slightly used is **OTIS** records, which has an interesting history. In

1986, at 1176 Davie Street, a used record store first opened its doors, dealing mostly in cassettes until they recognized the market for used CDs. Around 1990, Todd Fuller was hired at the store, which at this time was suffering from all of its competition in the used CD business. In 1993, the owner sold the business to Todd.

At this time, Todd made a lot of changes, including getting into the vinyl market which now makes up about 70% of the store's business. It all started with a small Prince vinyl collection that he had for sale and after that, it just grew and grew. Today OTIS records carries, at any given time, 5-6000 12" singles, 2-3000 LPs, and a few thousand CDs. On top of the stock in the store, Todd also has two storage sites loaded with music. This means that if you want it, this chance are

Todd can get it for you. You don't even have to know what you are looking for. It is a popular shop for people just getting turned on to different types of electronic music. The staff is very helpful and knowledgeable and will even pick out several pieces to play for the customer, a luxury that few record and CD stores provide to the general public.

The best thing about Todd's store is his open-minded approach to music. As a store owner, he wants to sell as much of his merchandise as possible and he does this by listening to all types of music roughly 12 hours every day. Roughly 100-200 new pieces of used wax are put onto the shelves every day and if you go down there on a Monday, you'll be able to exploit the expertise of **Stefane Novak (PILGRIMS OF THE MIND)** to help you with your purchases.

OTIS records is a definite asset to our local underground music scene. Todd doesn't DJ or make music, but he does provide those that do with access to records that they might not otherwise be able to find.*

moon base gallery

presents

welcome to the moon

On April 3rd at 7pm, Mark "Atomos" Pilon blasts things off at Vancouver's newest Art Gallery with his latest works.

A colourful mix of past and present computer sketched paintings (acrylic on slat-wood) in his patent anti-gravity style.

Music will be provided by the surf sounds of the Mach III's and plenty of space oddities will be on the turntable.

Bring your moon boots and receive an official Moonbase Iron on! Reception Friday April 3rd at 7pm. Display April 3rd - 26th.

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7 inch



BY THE INVISIBLE CLAIRE

The process of annihilation is complete. Former names and bodies have been absorbed by the New Being. Forget your old lives - join us.

If required to praise one aspect of **THE METHADONE ACTORS'** musical vision, nine out of ten Bodhisattvas would choose the guitar effects. Drifty, sleepy, trippy, mokey, eerie,



freaky, reverby, psychedalic and fuzzy are nine adjectives written here on the Transcendental Noteпад. Nothingness is so seldom achieved in under four minutes. Om. (Meddle, PO Box 60051, Potomac, MD, 20859)

Madigan Shive is utterly gorgeous and wonderful. Two-year old memories (and photographs) of a basement solo performance haunt a nearby heart. **BONFIRE MADIGAN's** latest 7" release, on K Records, will fan the flames of due admiration for anyone who understands guts and girl love. Madigan's instrument of choice is the cello, which she plays unconventionally and with great passion. "Backseat Buoy" features guest musicians on slide guitar, contrabass, and drums which, added to Madigan's cello and harrowing voice, create a strikingly original sound. "Batty's

Wish" and "Begin @ the Beginning" are just beautiful. Villa Villakula will be releasing a Bonfire Madigan CD shortly. (K, PO Box 7154 Olympia, WA, 98507)

It was destined to happen eventually. **THE GET-GO** sounds like a watered-down **Sleater-Kinney**: the spastic energy, the tightly-wound-about-to-explode sensation, the trading off of quick, staccato guitar lines and vocal outbursts with none of the indignation or politics. "Jittery" and "Transistor Kisses" are good, clean, middle-class family fun. (Crunchy, 908 Spring Garden St., Greensboro, NC, 27403) The ferociously percussive **BLAKE** have the potential to please fans of the progressive and of the stripped-down. This is hardcore with a mathematically precise edge — as keen and calculated as it is chaotic. This To-



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ronto band is pretty open about its influences (as is the record label, which, if memory serves correctly, takes its name from a Nation of Ulysses song) but, hell, a little DC hardcore never hurt anyone. My only criticism would be that the vocals are occasionally too shrill. (Spectra Sonic Sound, Box 80067, Ottawa, ON, K1S 5N6)

WILT is Will Kidman, a man who records demoted, acoustic ballads while sitting in a laundry hamper. His voice veers into scat and fal-

setto, his production values are 100% homemade, and *The Bus Driver's Right Arm* is a 7" which I will not throw away. I may even listen to it more than once. (Ramona, PO Box 170, #12-194 University Avenue W, Waterloo, Ontario, N2L 3E9)

The men in **BABY RAY** are either complete geniuses or complete rip-offs. Suspicion is naturally aroused when a 7" this good appears. This columnist is holding her tongue until the polygraph results come in. (Baby Ray, 1541 Cambridge Street, Cam-

bridge, MA, 02139) **STATUESQUE** is cursed with a horrible recording engineer. Voices and instruments, despite their generally gentle and low-key nature, are in the red from the first note to the last. "Shire Refusenik," an annoyingly cute, little pop song, echoes in my head weeks after hearing it; it makes me think of elves. On "Low Witch Road," Statuesque's vocal-cast adopts **Gavin Friday's** mannerisms over a slowly winding song. (Meddle, PO Box 60051, Potomac, MD, 20859)*

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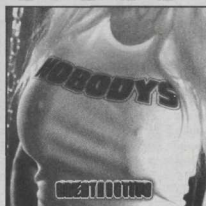
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Real Live Action



NOFX
TEEN IDOLS
NO USE FOR A NAME
Tuesday, February 17
Croatian Cultural Center
Teen Idols were late so **No Use For A Name** played first. The sound was shitty, but everybody seemed pretty impressed. Just one more band playing music that just doesn't matter. I'll admit they have a couple of good songs, but there's not one ounce of creativity behind it and they don't play well enough to make up for their lack of originality. I know, I like many unoriginal, poorly-skilled bands, but that's not the point. There is no way a ballroom full of kids should be going nuts over this. I'll be nice and blame it on the poor sound.

The Teen Idols weren't supposed to play; however, they did. I'll put this nicely: they didn't fit in well with the ideologies of the crowd. People were yelling and milling about. Frat boys were screaming at them to get off the stage. It was ugly. I dunno, anything loved so much by Mr. Weasel and Mr. Queer is alright in my books.

That led to **NOFX**. What can you say? Honestly, the new **NOFX** album has surprisingly been one of my favorites of the year. I loved them. They played well. I saw them a couple of years ago and liked them better, but I was younger, stupider and I hate everything now. Fat Mike is a funny-ass mother-fucker. That's all I have to say.

Dave Tolnai

BOSSANOVA
READYMADE
I KILLED MY CAT
Saturday, February 28
Vancouver Press Club
I Killed My Cat [who, a short time ago called themselves **Bless The Pod**] is a dark, edgy quartet that has taken a shine to using warily spoken-word samples that pertain to drug consumption. Their material is now more toned down than on the previous occasion. I've seen them, with cleaner guitars and softer vocals. But this group still dug up some shades of **Deep Purple**, man. Whoever said that '70s metal couldn't be mined further? And this is not to say I Killed My Cat are derivative; they're not. The beauty of this group is in their feel, in their often jarring, rhythmic spitting. But this band needs to rock, and rock loudly, something which the small PA of the Press Club doesn't allow.

True to form, former Shindig! winners **Readymade** played a lot of jangly, ambient pieces, but their music is somewhat peppy now than before. And this minus

a human drummer! A tasty drum sample in their opening song was a real treat. Too bad they have to do that "hunched over" posturing thing that is so old and tired now. Don't get me wrong, this music was interesting. But the vocalist hunched over so much during an instrumental that he disappeared. Might as well just ask if you can come over to their house and watch them rehearse...

Now the big Cuban cigar of the evening was **Bossanova** and I smoked the audience good with dual screaming organs, meticulous band-on-tight drumming, **Smiths**-like bass-playing wizardry gone to hell and back and looking supremely better for it (major seventh chords-o-plenty), and the brilliant love songs of Chris Stornow. I have never been disappointed at a **Bossanova** show and, despite this evening's mishap (their tape loop was turned into wreckage by "some bazz"), this band's infectious music shone.

I scoffed as many of their promotional matchbooks as I could before I left, knowing full well that they're gonna be worth something one day, 'cos **Bossanova** are going places with their big and bouncy boogie-woogie thing.

Sean-EP

EASY BIG FELLA
Sunday, March 1
The Columbia

Easy Big Fella drew a surprisingly small crowd and despite giving it their best, you could tell they were a bit disappointed, given their full draw at the now sorrowfully Niagara the last time they were in town. Maybe it was the fact that it was Sunday night, or maybe it was the fact that the Columbia is located in the warzone which is East Hastings, or the fact that EBF had played an all-goes show a couple nights before, but the numbers weren't there. As one of my favourite live bands, with a good album [*Eat at Joe's*] which has apparently sold out, I too was disappointed. However, they put on a good show, and the crowd was enthusiastic. In a perfect world, **Easy Big Fella** would be cruising around in yachts sipping

pousse cafes, and at any, it is not so, and in alant, I would not have anything to gripe about and what fun is that?

James "Brown"

JULY FOURTH TOILET
Wednesday, March 4
Vancouver Press Club
July Fourth Toilet played a six hour marathon performance, beginning after dinner and ending close to 1:00am. This screaming freak show of knif vests, nipples and zubeuties was possibly the

dity isn't enough, Dayton jumped up and down frenetically, drank audience members' beers and threw talcum powder over the nearest members of the crowd. He howled, sang in falsetto, and changed his outfit every two hours.

The song poems were followed by a set of 30-second songs. These sound bites were entertaining, but had to be abandoned as 720 of them would be necessary to fill the entire six hours of music. As the night continued, the band grew increasingly frantic.

July Fourth Toilet are the most outlandish, insane, provocative band around. For those who have seen one too many boy-guitar-bass-drum combos, July Fourth Toilet may inspire you to re-enter the smoke-filled halls of bar rock.

Sarah Efron

of innovation in electronic music, so it was no surprise that when **The Crystal Method** played the Palladium, local electronic fans would be out in full force. When the doors opened shortly after nine, **DJ Czech** was spinning his brew of pulsing beats, whistles, and spaceish sounds, including excerpts from well-known tracks like "The Funk Phenomenon."

BT's entrance was heralded by cheers, followed by a 40-minute set of over-the-top beats and samples backed by a live percussionist. The crowd was stirred into a dancing mass as the set progressed.

After a short break to remove **BT**'s gear, during which **DJ Czech** continued his spinning, **The Crystal Method** hit the stage. **The Crystal Method** are at least as solid live as they are on record. The packed house wanted an encore, but the band came out only to thank Vancouver for supporting them since their formation and to say that they don't play encores.

Patrick Gross

THE MEASURE
DRAGUS
Saturday, March 7
Crosstown Traffic

Last Saturday, baby went in search of the punk rock. The first two bands lacked the big-up-all to make me money my sweet ass inside. Worried that I was about to be sucked for shelling out five bucks, I went in to witness **Dragus**. Damn, y'all. I thought this atonal, bombardier-like with-notes-and-hope-they-can-put-together-something-that-sounds-okay thing was already over. The boys can play their instruments just fine, but there

was no charisma, no direction, no songs.

The Measure came on last. They got the rock 'n' roll. The singer's **Denis Leary** swagger fit the **McFreakley** jazz-funk and funk backup, but I would have loved to see the rock get bigger. The inevitable mid-set drag had me worried that these five bad-asses were going to mellow out, but they held their rock-**Misfits**-core poses through the end. They got the rock 'n' roll, but it could be so much better if it were just a little bigger. They so close, baby, they so close.

Sista Killa K.

HEPACAT
THE SLACKERS
THE GADGITS
Tuesday, March 10
The Starfish Room

If you are a ska fan and you missed the show... you must go kick yourself, now. Heated. Repeatedly. And if you cannot manage this, then find a trusted associate who will kick you instead, because you missed one of Vancouver's finest hours—sco-wise, that is. I missed **The Gadgits** but both **New York's The Slackers** and L.A.'s **Hepcat** put on hot, skankin' and hugely entertaining sets; both these bands have been around for awhile and it showed in their polish, musicianship, and relaxed interaction with the packed house. Solidly old school in their sound, both bands feature charismatic frontmen and tighter-than-tight horn sections who more than once stole the limelight from centre stage [**The Slackers'** horns ended playing in the crowd at the end of their set].

The enthusiastic audience—full of rudies, skins, mods, hippies and average Joes who just wanted to hear some good music—gave the sharply dressed **Hepcat** no rest either, calling them back for a number of encores. Not a night to soon forget for those lucky enough to catch this rare and enjoyable billing. My only complaint: when the ska is good, I drink too much beer. Too much beer kills brain.

James "Brown"

the crystal method at the palladium



photo by angus fergusson

weirdest thing I've ever seen in Vancouver.

I must admit I didn't witness the full six hour extravaganza. I arrived around 8:00pm and watched the crowd, and the band's energy, build. Early in the evening the audience members were invited to write poems down which the band would set to music. The audience was eager to supply lyrical material for the band — improvised jams included — "I love you blue hair," "colours make me happy in the sky," and "my my my whiskey and rye." July Fourth Toilet use a sort array of instruments and toys: horns, kazooes, maracas, ukulele, bass, guitars, flute, keyboards and even a child's toy which makes farm animal noises.

July Fourth Toilet is fronted by Terminal City columnist Robert Dayton, a flamboyant, narcissistic entertainer who's none too shy to reveal his private parts to the audience. And if full-frontal nu-

THE CRYSTAL METHOD
BT
DJ CZECH
Friday, March 6
The Palladium
Vancouver is not a major centre

this atonal, bombardier-like with-notes-and-hope-they-can-put-together-something-that-sounds-okay thing was already over. The boys can play their instruments just fine, but there

READYMADE

the dramatic balanced

"an intense and inspiring record"
Exclaim

"the best Canadian release I've heard in a long time..." Stylus

"the slightly dark, low-fi melodies found on this album are addictive..." Vice

"powerful and heartfelt."
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Under Review



ALBUMS • ZINES

CIRCLE SQUARE Standing on Marbles EP (theINFRASTRUCTURE)

Ahh! This one I love! This *circlesquare* release is an interesting mix of both realive and electronic instruments to create a spacey and pleasant ambience. My favourite track on this album has got to be "I roll by," with its mysterious grooves (barely audible) and scratching. That scratchy-scratchy noise is enough to send me over the edge when it's combined with the distant drum machine. Listening to this album puts me in a good space and it's gotten me through several late night essay sessions. This is one CD I would never be without.

Shane Vander Meer

THE DONNAS American Teenage Rock'n' Roll Machine (Lookout!)

This new platter from the pride of Palo Alto, California is living proof that some bands have definitely got what it takes to get people's motors running. Visually stunning in tight Tahiti and leather pants on the cover of their LP, it's enough to make a lot of grown men cry, but equally stunning is the musicianship within. Ten hits of fist-pumpin', head-bashin', rock 'n' roll mania from start to finish. Just listen to cuts like "Rock'n'Roll Machine," "Outta My Mind," "Leather on Leather" and "Wanna Get Some Stuff" to hear why this is one of the best rock records to date. Oh, did I mention that all four *Donnas* aren't even drinking age yet?

Bryce Dunn

LULLABY FOR THE WORKING CLASS I Never Even Asked For Light (Bar/None)

In 1976, Nebraska's Lullaby For The Working Class released their *Blanket Warm* album, an excellent collection of dark, mood songs. Their latest, *I Never Even Asked For Light*, moves further away from verses and choruses and towards a series of engaging, hypnotic "movements."

Their songs revolve around an acoustic guitar and a sombre voice. But it's the beautiful arrangements and the swirling wash of horns, woodwinds, strings, chimes, percussion and other acoustic instruments that make this band truly unique. Thankfully, the focus on the voice and acoustic guitar is never lost. They create a calming atmosphere which lulls the listener into a 45 minute long trance.

Clearly, Lullaby For The Working Class aspire to a grander vision than their own four-piece rock band. *I Never Even Asked*

For Light is completely capturing and inspiring. Albums this special don't come along very often so be sure to hunt it down.

Fred deif

GOLDIE Saturnreturn (FFRR)

Since the release of *Timeless*, Goldie's debut album, and the inception of the *Metalheads* project, innovation in drum 'n' bass has revolved at least partially around this eccentric character. On *Timeless*, Goldie pushed toward the ambient side of electronic sounds. Now, on *Saturnreturn*, Goldie has changed direction again. This time, however, the change in direction is more of a dichotomy; the new album consists of two CDs, the first of which begins with a 60-minute acid string and vocal arrangement that doesn't include any beats until the 21st minute. Entitled "Mother," this track seems a logical extension of *Timeless*, while the second and last tracks on the disc follows suit. The second CD features ten tracks of slightly harsher, minimalist drum 'n' bass, seemingly influenced by *Torque*, *Photek*, and *Squarepusher*, although not as speed-oriented as the latter.

While the second CD moves away from Goldie's more mechanical sound, it does not make for exceptional listening. On the other hand, the first CD is a perfect blend between background music, ambient drum 'n' bass, and experiments with delay. With an almost classical-pop feeling in parts, the first CD makes this album a worthwhile project as a whole.

Patrick Gross

KRISTIN HERSH Strange Angels (Rykodisc)

I'm a sucker for acoustic songs so I figured an album featuring Kristin Hersh in her latest, and perhaps most obvious incarnation [just her and an acoustic guitar], would be my kind of thing. And for two or three out of 15 songs it is, but after that it sounds too much the same.

Strange Angels was produced by Hersh and co-recorded by Joe Henry and it sounds... well... how many ways are there to record a guitar and a voice? The guitar, sometimes strummed, sometimes picked, sounds clean and bright, though maybe too bright. Her voice is mostly soft and airy and she sings a few good lines ("and when he droops, it's like he's spitting veins"), "shook me a roll of your best paradise," and "I feel my toes curl half-way around the world".

In short, the album simply sounds too pristine and perfect, and it seems to go on forever.

Fred deif

MILLENNIUM For Monkeys (Epitaph)

Whoa! This is pretty cool stuff here. Fast and melodic and no waste of time. *Millennium* hail from the Swedish skateboard scene, which is obviously one of their biggest influences. The lyrics on *For Monkeys*, are for the most part, intelligent and they hit the point. This surprised me. I was expecting songs about teenage lust, seeing as how young these lads are. They do have a lot of fun during songs like "Monkey Boogie" and "Puzzle," where they take a few jabs at some of their critics who have called Millennium pop-punky pop. The mature lyrics fit some of the songs so well, especially on "Twenty Two," which hits you with one great sounding drum intro and sings about searching for the meaning of life in your early 20s. I have really enjoyed a band who would rather have their music played in skateboard and snowboard videos, rather than have their own video aired on television.

Ken Paul

MODEST MOUSE The Lonesome Crowded West (Up)

This trio likes to associate itself with the wide open road. *Lonesome Crowded West* is a batch of songs with names like "Out of Gas," "Trucker's Atlas" and "Convenient Parking." But just when I think I have them all figured out, their songs reverse direction and change chords to make me wonder if I'm still listening to the same song.

A few songs on *Lonesome Crowded West*, such as "Teeth Like God's Shoeshine" and "Doin' the Cockroach," conjure up images of suburban white trash in an old Airstream camper trailer. Just as I like to make up my own stories when listening to these songs, so does singer/guitarist Isaac Brock when he plays them. This album will take you across America, stopping at all the trailer parks, truck stops and rest areas and will even offer to refill your commuter mug with eight-hour old coffee. Black.

Ken Paul

MYSTERY MACHINE Headfirst Into Everything (Network)

While the face of *Mystery Machine*'s third album shows a picture of the original four members, the band has recently added a third guitarist, bringing

another dimension to their already thickly layered sound. *Headfirst Into Everything* is typical *Mystery Machine*, containing tunes which are neither riff nor chord-oriented but somewhere in between. And, like the previous two albums, no single track stands out above the rest. The album is a consistent mix of solid guitar-driven songs, modified in subtle ways by tremolo, flange, chorus, and wah-effects, as well as incorporating acoustic tracks. The addition of a trumpet on "Fool" gives added depth to the composition, while distorted bass and piano ornamentation in sections of "Mod" give it a feel not unlike *Nine Inch Nails*' "Hurt."

While many of the tunes are drenched in distortion, the sound is anything but heavy, more to the power-pop than anything else. This collection of songs is consistent, cohesive and well-produced. It is a solid album worth its weight in aluminum and plastic.

Patrick Gross

PILGRIMS OF THE MIND What's Your Shrine (Map)

This is an organic album. *Stéphane Neveu* has created nearly perfect, minimal electronic funk. The sound is molded into whip-like flagella to tickle your inner ear. You can groove to this album if you want, but it's not to read to; the sound zooms in and out of your conscious mind like an impatient fly. Do like? More than words can express.

Shane Vander Meer

RICHMOND FONTAINE Miles From (Cactus Search)

This release from Portland, Oregon's *Richmond Fontaine* betrays their Pacific Northwest roots, as the album has a definite mid-western and southern, urban-country feel. This long player has solid musicianship and songwriting from start to finish, and features an impressive mix of traditional pedal steel guitar, piano and fiddle, alongside straight-ahead rockers.

With its poignant tales of despair, graft, and vices, *Richmond Fontaine* are not breaking any new ground, but then again, they are not trying to. A very good record.

Steve G.

KATE ST. JOHN Second Sight (Thirsty Ear)

This is an album for those who want to languish with grace in the darkness of a doomed love. The music floats upon the exquisite arrangements of such diverse instruments as the oboe, piano, lap steel guitar, accordion, saxophone, and vibraphone. With these instruments she wanders, borrowing from genres ranging from classical, country, folk, to modern pop. It is due to the arrangements and St. John's ethereal singing that her heavy, sad lyrics are lifted to lightness and elegance.

Paul Kunderewich

SCREECHING WEASEL Major Label Debut (Panic Button/Lookout!)

No sooner had I reviewed the *Teen Idols* disc last month and observed a connection between Ben Weasel and fellow pop-punkers *Squiggly*, than Massimo Giorgini lent his production talents to the *Teen Idols*, than I stumbled upon this six-song rant-fest. Backing Ben and guitarist Juehard are Squiggly's core of Mass, guitarist Zac Damon and drummer Dan Luntley, blossoming through each tune of Chugga-chugga punk rock stop-on-a-dime precision. Ben's gotten more bitter this time around, attacking everything from people who defame his character on the internet (on "The Last Janelle") to the building blocks of punk ("D.I.Y.") to the album's title, a tongue-in-cheek deconstruction of grandeur, considering Panic Button is Ben's own label. All this from the band you love to hate, or hate to love. *Screeching Weasel*.

Bryce Dunn

SUBLIME 2nd Hand Smoke (Gasoline Alley)

Welcome to the world of *Sublime*, a delightful blend of ska and reggae. Released after the death of Bradley Nowell, this compilation of rarities and outtakes opens with a super ska version of "Doin' Time," originally of their popular self-titled album, released in 1994. Other songs were lucky to be saved, such as "Romeo" and "New Realization," which were discovered on a lost eight-track demo. Another noteworthy song is the acoustic "Trenchtown Rock," originally written by legendary roots reggae artist Toots & the Maytals. Near the end, listeners will find the eerie serenade remix of "Doin' Time," this version could certainly score big on a radio station like Z95. The catchy instrumental "Thank Dub" ends off *2nd Hand Smoke*, leaving us with a sense of time well spent.

Jerome Yang

VICTORIA WILLIAMS Musings of a Creek Dipper (Atlantic)

She ain't no Nashville rose, she's the daughter of country. The essence of *Victoria Williams* shines through on this new album more than any other release to date. Truth is, *Victoria's* a country girl, living the quiet life in Joshua Tree, California. And like the rambling roads of that high, dry place, *Musings of a Creek Dipper* meanders through her personal, lyrical landscape with ease.

Part bluesgrass, part country, part spiritual; the songs reflect Williams' attention to "Kumbaya, Can" (a tale of a stallion leading court with the local rabbits one moonlight night) contrasts nicely with the funky groove of "Train Song" (a plea for the return of

the caboose on a solar-powered train). "Grandpa in the Compach" is by far my favourite ("No one ever got bored with a pocket full of chores"), with the accompanying photo in the liner notes of ole granddad surrounded by generations of grandkids.

Williams' signature title girl/old woman voice ties all the various styles together to create a well-blended album all around. Good music for toe-dipping and porch-swinging. This is a little bit of bottled summer dust and sun.

Anna Fitz

VARIOUS ARTISTS Hardcore: The Ultimate in Gabber and Hardcore Techno (Moonshine)

Penguin dancers, take note: this is the one for you. Over an hour of the loudest, fastest techno you will be likely to hear. This is the album to drive really fast to on a really narrow road; this is the one to dance to in a parking lot, like a maniac. This is, my friends, an album of pure meth-induced havoc. I've pulled several muscles since this gem has made it to my record shelf and I aim to pull a few more before it has lost its lustre. If you dig a little boom, boom, boom, find this album and buy it! My favourite tracks are "Strength of Unity" by Archatos and "Power Pill" by Prophet & Omar Santana.

Shane Vander Meer

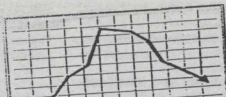
VARIOUS ARTISTS Zhark CD 0001 (Zhark)

Zhark Recordings shouldn't always be that listening reminder it remains to be easy. While the market is saturated with "hardcore," something is lacking in most of which such "Zhark" stands out as a must have for any purveyor of fine musical taste [by that, I mean those who love nasty and menacing sounds]. Comprised of 14 tracks and nine artists, the CD is packed with unerring "hits" and cool loops courtesy of Hamilton, Ontario's own Huren [taken live from an infamous, Detroit party thrown by Zhark head honcho Rachael Kosaki] — which break up the spaces between songs.

It's a little bit of a dark ride, it's heavy without having to hit you on the head over and over again. Hecate's "Victims of the Digits" makes me feel as if I'm wandering in a sci-fi horror movie on Joshua Tree, California. And like the rambling roads of that high, dry place, *Musings of a Creek Dipper* meanders through her personal, lyrical landscape with ease. Part bluesgrass, part country, part spiritual; the songs reflect Williams' attention to "Kumbaya, Can" (a tale of a stallion leading court with the local rabbits one moonlight night) contrasts nicely with the funky groove of "Train Song" (a plea for the return of

Siobhan Twin Stars

CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our DJs during the previous month (ie, "April" charts reflect airplay in March). Weekly charts can be received via email. Send mail to "majordomo@unixg.ubc.ca" with the command: subscribe citr-charts. •

April 98 Long Vinyl

1	the donnas	american teenage rock'n'roll	lookout
2	goze	mitsumeru	k
3	unwound	challenge for a civilised society	kill rock
4	beans	portage	zulu
5	oval	dok	thrill jockey
6	malchiks	skavant-garde	spawner
7	bedhead	transaction de novo	trance syndicate
8	gastrol del sol	camoufleur	drag city
9	neutal milk hotel	in the aeroplane over the sea	merge
10	murder city devils	murder city devilsdie young stay pretty	
11	duster	stratosphere	up
12	nomeansno	would we be alive? alternative tentacles	
13	mouse on mars	autodidact	too pure
14	hepat	right on time	hellcat
15	dj spooky	synthetic fury ep	asphodel
16	the falcons	queen of diamonds	independent
17	june of 44	four great points	1/4stick
18	the residents	our tired, our poor ...	ryko
19	seagull screaming	sweet home	polystar
20	techno animal	demonoid	grand royal
21	polaris	polaris!	iglu
22	good riddance	ballads from the revolution	fat wreck
23	the high llamas	cold and bouncy	v2
24	dj vadim	usur reconstruction	ninja tune
25	the halo benders	rebels not in	k
26	freakwater	springtime	thrill jockey
27	doa	festival of atheists	sudden death
28	inbreds	winning hearts	murderrecords
29	pellucid	tape yr tv	bug girl sound
30	u-ziq	lunatic harness	virgin
31	the titans	instant disasters	lance rock
32	nashville pussy	let them eat pussy	am.rep.
33	sicko	you are not the boss of me	empty
34	free kitten	sentimental education	kill rock stars
35	quasi	featuring "birds"	up

April 98 Short Vinyl

1	the dinks	teen-age powder keg	meathead
2	countdowns	love her so	scooch pooch
3	the insect	hard to cry	360 twist
4	the quadrajets	the real fucked up blues	360 twist
5	madigan	bonfire madigan	k
6	electric frankenstein	pure and simple	get hip
7	various artists	free to fight	candy ass
8	the vendettas	can't stop	360 twist
9	mant from u.n.c.l.e.	friends to none	lance rock
10	ladies who lunch	everybody's happy ...	grand royal
11	the cannanes	it's a fine line	harriet
12	bunnygrunt/hullycraft	split	kittyboo
13	vinnie & stardusters	bake my pie	gourmandizer
14	dina martina	christmas with ...	up
15	the grifters	wicked thing	sub pop
16	lucky me	unlimited tokens	collective fruit
17	kitty craft	kitty craft	rover
18	five style	she's a humanoid	sub pop
19	the seculars	social skills	360 twist
20	various	melodiya	melodiya

April 98 Indie Home Jobs

1	full sketch	sketchersize
2	the go devils	trigger me
3	snrg	she says
4	captain cook and the nooka sound	i'm glad for you
5	jp5	fuzzyhead pills
6	the bounds of buskerville	blowin' off some steam
7	katars	drugs and gurus
8	pipebomb	ivanhoe
9	london paris	unmatched sock
10	dtbs	break it
11	emulsifier	up the down side
12	mizmo	sprite
13	the spiffires	so lonely
14	run chico run	pusha girl
15	the solution to the problem	serious about lunch hour
16	daddy's hands	statistic wigs
17	i killed my cat	cut the shit
18	seman	evil steven
19	the inkings	slurpee
20	icanus	x

Mary Tyler Moore's Top 10

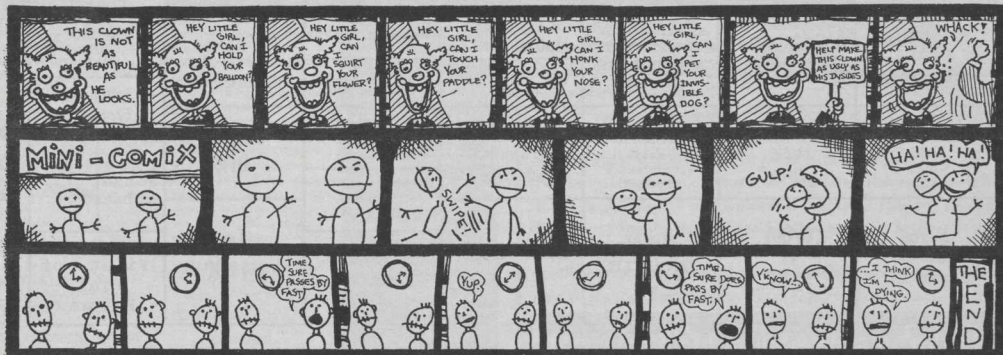
wednesdays	9:00am - 10:00am	
1	little red car wreck	motor like a mother
2	cherry ice cream smile	self-titled
3	free kitten	independent
4	goze	sentimental education
5	the make-up	kill rock stars
6	various	mitsumeru
7	various	k
8	love as laughter	dischord
9	bunnygrunt	in mass mind
10	mars accelerator	overboard
		yoyo
		remedial
		girl crazy!
		#1 usa
		k
		jen-fi
		no life
		frankfurt: telephonics
		rxremedy

what we listened to ...

the weakerthans • mary lou lord • perfume tree • kronos quartet • the vees • treble charger • the inbreds • nomeansno • painted thin • art bell • stan rogers • johnny cash • neko case • cat power • the pastels • buffalo daughter • elvis presley • the beans • soundtrack: austin powers • sloan • tullycraft • the donnas • the sockwarmers • CiTR 101.9FM • the sad puppies • the quantum mechanics • grease baby

Good Tasty Comics

by Jason da Silva



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM All-time measured by car. This show presents the most recent new music from around the world. **Ears on.**
THE ROCKERS SHOW 12:00-3:00PM Reggae into old styles and fashion.
BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowgirl caught in yer boots country.
WIRELESS alt. 5:00-5:00PM
QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened by everyone. Lots of human interest features, background on current issues and great music transmitters of all sexual preferences and gender identities.
HELLO INDIA 8:00-9:00PM
GEETANJALI 9:00-10:00PM

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Qawwalis, Folk Songs, etc.
THE SHOW 10:00PM-12:00AM Sticky Hip Hop — Sticky Underground — Sticky Vinyl With your hosts Mr. Checka, Rip Out & J Swing on the 1 & 2's.
IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dave. Eclectic music.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-

sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown piece special. Instrumental, trance, lounge and ambient.
THE STUPID RADIO SHOW 11:00AM-1:00PM Playing a spectrum of music from Garage Band to Big Band acoustic to electric.
NEEDLEPOINT 1:00-3:00PM Mismatched Pop rock, a quick ride downtown. Don't miss the Snow White Float. I love the Snow White Float.
THE MEAT-EATING VEGAN 3:00-4:00PM Endeavour to feature dead, art, velvet audiences (only when I speak), a work of music by a twentieth-century composer — can you say minimalist! — and whatever else appeals to me. Fog and dyke positive. Mail in your requests,

because I am not a human answering machine.
EVL VS. GOOP 4:00-5:00PM Who will triumph? Hardcore/punk. From beyond the grave.
BBC WORLD NEWS SERVICE 5:00-5:30PM
BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eyes on the Birds.
HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.
RADIO BLUE WARSAW alt. 6:00-7:00PM Join Library queens Helen G. and Kim on their info quests set to only the best music.
HIP HOP HAVOC 7:00-9:00PM
THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-so-cosy Goin' Walker. Features at 11.
Apr. 6: Birthday celebration for Gerry Mulligan, "In Paris"
Apr. 13: In remembrance of the night: also, social Lee Konitz with Strings: "An Image."
Apr. 20: In honour of his 89th Birthday, Vibes pioneer Lionel Hampton.
Apr. 27: Underrated Trombone Master

Eddie Bert plays tonight.
DRUM 'N' SPACE 12:00-4:00AM Vancouver's only drum 'n' bass show. Futuristic urban breakfast at 160bpm.

TUESDAYS

J-POP WONDERLAND 6:30-8:30AM Japanese early morning import!
AROUND THE MIDDLE EAST IN AN HOUR 8:30-9:30AM Middle eastern music for your morning drive.
THIRD TIME'S THE CHARM 9:30-11:30AM Torrid trashrock, sleazy surf and pulsating punk provide the perfect scissor kick to your head every Tuesday morning. There's no second chance when KingFu is used for evil with drunken fat boys. Kill ya!!!
FIVE HOUR LUNCH 11:30AM-1:00PM "Have a rock 'n' roll McDonald's for lunch today!"
POLYLETTER 2:00-3:30PM TWO WORDS: AVANT GARDE FOLK.
LADY DEATHSTRIKE'S BENTO 3:30-5:00PM Power to the people! Feminist news, hip-hop tracks, lesbianic rock and sushi galore!
NOOZE 5:00-5:30PM Our dedicated newscast brings you the best news about student life, community

organizations, festivals, art events, youth culture, and social/political issues. Real voices bringing you news you won't hear anywhere else.
RADIO ACTIVE 5:30-6:00PM Social justice issues, Amnesty International updates, activism and fucking up the evil corporate powers that be!!!
DIGESTIVE TRACKS 6:00-7:00PM Underground hip hop music. Live on-air mixing by DJ Flipout. Old school to next school tracks. Chew on that shit.
THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard, where the unheard and the hardies of hardy hard are heard, courtesy of host and demo director Dale Sawyer. Hard up! New music, independent bands.
RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery beats favourites. Latin music so hot it'll give you a tan! (RADIO SABROSAIL)
THE CANUCK STOPS HERE alt. 10:00PM-12:00AM Listen for all Canadian, mostly independent tunes.



	SUN	MON	TUE	WED	THU	FRI	SAT
6							
7	BBC	BBC	j p o p wonderland	suburban jungle	The Armo Connection	caught in the red	BBC
8							
9	are you serious music?	Breakfast with the Browns	around the middle east	Mary Tyler Moore Show	the last desk	Venus Flytrap's Love Den	
10			third time's the charm				THE SATURDAY EDGE
11		the STUPID RADIO SHOW	Five Hour Lunch	DIGITAL ALARM CHRONOMETER	MUSIC FOR ROBOTS/ Filibuster	Ska-t's Scenic Drive	LICORICE ALL SORTS
12	ROCKERS SHOW	needlepoint	Colonel Sander's Hideout	love sucks	CANADIAN LUNCH	These are the breaks	POWER CHORD
1			Polyfiller	Sugarcube Factory	Steve and Mike	Little Twin Stars	
2	WIRELESS/ BLOOD ON THE SADDLE	Meat-Eating Vegan	LADY DEATHSTRIKE'S BENTO	motor daddy	FLEX YOUR HEAD	NARDWUAR & noiz	Lucky Scratch
3		evil vs. good					
4	filler in	BBC Worldnews	NOOZE	BBC World news	entertainment desk	NOOZE	hearsay
5		birdwatchers	radio active	Rachel's Song			
6	QUEER FM	hans klaus' misery hour/ radio blue warsaw	digestive tracks	ESOTERIK/ SOLID STATE	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA
7		hip hop havoc	THE UNHEARD MUSIC	and sometimes why	on air with greased hair		
8	Hello India		RITMO LATINO	Folk Oasis			SYNAPTIC SANDWICH
9		THE JAZZ SHOW	Canuck Stops Here/ witchdoctor highball	str8 outta jallundar	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the hi-hat
10					Slippery Slot / Groove Jumping		rebel jazz
11	THE SHOW (hiphop)						
12							
1	IN THE GRIP OF INCOHERENCY	DRUM N' SPACE	AURAL TENTACLES	OPEN SEASON	Plutonian Nights	LIAP SINK	Filet of Soul/ Earwax
2							
3							
4							

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living! it's the occasional amateur radio play, whatever.

ARUAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS
SUBURBAN JUNGLE 6:30-9:00AM Some cheese for your morning bagel.
MARY TYLER MOORE SHOW 9:00-10:00AM Girl music of all shapes and sizes.

DIGITAL ALARM CHRONOMETER 10:00AM-12:00PM electronic.
LOVE SUCKS 12:00-2:00PM Music to work. Cut to mixed genres — electric, electric included but not mandatory.
MOTORDADDY 3:00-5:00PM No indie rock here — just some good ol' Southern fried bitter boogie!
NOOZE 5:00PM-5:30PM

Community/campus news and views.
RACHEL'S SONG 5:30-6:00PM Info on Rachel and the environment, with a focus on Vancouver. Topics ranging from recycling and conservation projects to diet, health, and corruption and sustainability in the urban context. Comments and ideas are welcome.

ESOTERIK alt. 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illbirds.

SOLID STATE alt. 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by MPAH.

AND SOMETIMES WHY 7:30-9:00PM Buffalo daughter, tullycraft, the postals... these are a few of our love-oh-wit things, la la lol.
POUK OASIS 9:00-10:00PM The show that's not afraid to call itself folk. Featuring the best in local and international acoustic/folk music: Singer-songwriters, cajun, celtic and beyond!

STRAIGHT OUTTA JALLOUNDHAR 10:00PM-12:00AM Let DJs Lindvive and Brenda immerse you in radioactive Bhungari "Chokki de phutay." Listen to all our favourite Punjabi tunes — remixes and originals. Braaaaah!

OPEN SEASON 12:00 - 4:00AM Mixed bag of surprises coming your way.

THURSDAYS
THE ARMO CONNECTION 6:30-8:30AM Bringing you the best in west coast rap.
THE LAST DESK 8:30-10:00AM Listen carefully as Johnny B brings you CiTR's classical music show. Featuring Canadian composers, amateur hour & more. Radio can fuoco, for the masses.

FLIBUSTER alt. 10:00-11:30AM From accordion to the backwoods y'all swingin' lounge sounds... this show is a genre free zone.

MUSIC FOR ROBOTS alt. 10:00-11:30AM Viva La Robotica Revolution. Electronic... noz... new wave, no wave.

CANADIAN LUNCH 11:30AM-1:00PM From Talmi to Gander, Baffin Island to Portage la Prairie. The Canadian soundtrack for your midday stroll!
STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore).

JUSTIN'S TIME 2:00-3:00PM Serving up your weekly dose of Shirley Horn and other jazz-filled collections.

FLEX YOUR HEAD 3:00-5:00PM Hardcore and Punk rock since 1989. <http://mygspace.direct.ca/f/flybyhead>
BBC WORLD NEWS SERVICE 5:00-5:30PM

ENTERTAINMENT DESK alt. 5:30-6:00PM Movie reviews and criticism.
OUT FOR KICKS 6:00-7:30PM No

Bikereboks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.
ON AIR WITH GREASED HAIR 7:30-9:00PM Rock of rock & roll.
LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10-11.
SUPPERY SLOT 11:00PM-1:00AM Farm animals, plush toys and Napoleon Death. These are a few of my favourite things. It's all about shootin' the shit and rock n' roll, baby.

FRIDAYS
CAUGHT IN THE RED 6:30-8:30AM garage rock and other things.

VENUS FLYTRAP'S LOVE DEN 8:30-10:00PM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See ya here... and bring some ice.
SEA-TS SCENE-1K DRIVE! 10:00AM-12:00PM Join Scotty dan Julie in their third year of enlightening the world with their insight on their daredevilish on-air antics... p.s. - wrestle...

LITTLE TWIN STARS 2:00-3:30PM Underground, experimental, indie and women. Jazzy space rock at its finest.
NARDWUAR THE HUMAN SERVIETTE PRESENTS... 3:30-4:00PM

NOOZE 4:00-5:00PM self-titled.
NOOZE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM Sounds of the transpacific underground, from west jva to east Detroit. Sound system operator, Don Chow.

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old Jazz, soul, latin, samba, samba & African Music around the world.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebass.
LUMP SINK! 12:00-6:30AM The show that does notate you. Lullabies for the christ-child with Mister G42 and the late Postman Pat. (Industrial/experimental/psychadelic-noise-gothic-complex with a german-english dictionary and a shiny space suit). Alternate weeks with Tobias' Paradigm Shift (Rant, phone-in and kiss your mother with the guests).

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear

anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus **World Cup Report** at 11:30 AM. 8-9 AM: African/World roots. 9-12 noon: Celtic music and performances.

LICORICE ALLSTOPS 12:00-1:00PM All kinds of music spoken word, interviews. Phone in for comments or request. Tune in and expose yourself to new music and ideas.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM Blues and blues roots with your hosts Anna and Al.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research organized to make you think. Originally broadcast on KPJC (Los Altos, Cal.).

LIVE AT THE HI-HATTI! 10:00PM-1:00AM "Live!"—shows and bands — admission \$6.00 — Performers are subject to change. *Maximum Soul.

REBEL JAZZ 12:00PM-1:00AM Join Girish for some — rebel jazz.
BARWAX alt. 1:00AM-DAWN "A little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundscapes destined to lull you hard. Zine features, phot experimental chances, and the occasional turntable symphony. *Money, we'll rock you on 'til the break of dawn! — G. Smiley

CiTR 101.9 FM

W H O M H O W

Board Chair Harry Hertscheg
Business Thomas Hicks
Current Affairs Sarah Efron
Demos/Cassettes Katrina McGee
Engineer Richard Anderson
Entertainment Clinton Ma
Mobile Sound Andrew Orchard
Music Siobhan McCracken
President Ryan Ogg
Production Shane Van Der Meer
Programming Namiko Kunimoto
Secretary Chris Corday
Sports Slavko Bucifal
Station Manager Linda Scholten
Traffic Marlene Yuen
Vice President Frank Henville
Volunteer Coordinator Anna Friz

Nardwuar The Human Serviette Radio Show 11 Year (1987-1998) Anniversary Marathon

Thursday April 23rd 6pm
to Friday April 24th 4pm
on CiTR 101.9 FM

Almost 24 hours of interviews from the Nard archives and some new surprises!



Ernest Angley Babes in Toyland
Barenaked Ladies Drew Barrymore
The Beaver Beck Pierre
Berton Jello Biafra Blur
Jan Brady Cynthia
Plaster Caster Cat's
Game Cheap Trick
Tommy Chong Jean
Chretien Cinderella
Kurt Cobain Alice Cooper
William Cooper Dick Dale
Dead Moon Death
Sentence Degressi Kids
Dickless D.O.A. Micky Dolenz
Doughboys Dwaves Harlan
Ellison Harvey Sid Fisher Flea
Gerald Ford Paul Gallagher Gay Phone Sex Mitzi Gaynor Gilligan
Crispin Glover Mikhail Gorbachev Hole Iron Maiden Ron Jeremy Bill
Kaysing Timothy Leary Legendary Pink Dots DJ Liebowitz Lik The
Pole Larry Livermore Courtney Love Lydia Lunch Melvins Moist Michael
Moore Negativland Nirvana NoMeansNo Oversoul 7 Pandoras Pointed
Sticks iggy Pop Dan Quayle Rancid Ratt Rheostatics Anthony Robbins
Jim Rose Sarcastic Mannequins Sex Pistols Slik Toxic Sloan Sonic
Youth Sparkmarker Oliver Stone Lisa Suckdog Pierre Elliott Trudeau
Tom Vu Warrant Robert Anton Wilson & more... for extra info go to:

<http://griffin.multimedia.edu/~cleo>

Datebook



WHAT'S HAPPENING IN APRIL

FRI 27 Mary Lou Lord@Starfish Room; Veda Hille@Railway Club; Propellerheads@Sonar; Roger Whittaker@Orpheum
SAT 28 CTR PRESENTS: HIGH LAMAS, APPLES IN STEREO@Starfish Room; The Mach Ills, The Hounds of Buskerville@Cafe Deux Soleil; Roger Whittaker@Orpheum; Signs of the Times@Christ Church Cathedral; Facepuller, Sex in Sweden@Columbia
SUN 29 1998 Vancouver Record Collectors Association Swap@Kitsilano Community Centre
MON 30 Ninjatune four: DJ Vadim, Herbaliser, Neotropic, Animals on Wheels, T-Power, Chocolate Weasels@Sonar; Vancouver New Music's Constellation: The Harp of Rita Costanzi and the Vancouver New Music Ensemble@Vancouver East Cultural Centre; Swervedriver@Starfish Room; Grills with Guitars@Railway Club
TUE 31 CTR PRESENTS: THE DELTA 72, THE PASTELS@Starfish Room; Highway 2, Pickle@Railway Club; Meat Hook Ensemble@Vancouver Press Club
WED 1 Peter Van Bergen@Western Front; David Rovics@South Hill Candy Shop
THU 2 Closed Caption Radio, Princess Superstar, Dirmitts@Starfish Room; Dragonfly@Chameleon; Jonathan Inc@South Hill Candy Shop; Philosopher Kings, Wild Strawberries@Richard's on Richards
FRI 3 Millennium Project@Chameleon; Revulva, Hissy Fit, Sex in Sweden
SAT 4 CTR PRESENTS: BUFFALO DAUGHTER, THE BEANS@Starfish Room; Tullycraft, Bossanova, Bartlebees, Gaze@Vancouver Press Club; Millennium Project@Chameleon; The Soddiesores@WISE Hall
SUN 5 CTR PRESENTS: JONATHAN RICHMAN@Starfish Room; Roger Hodgson@Richard's on Richards
MON 6 Radiohead, Spiritualized@PNE Forum; Yanni@GM Place; Tumbleweed@Anza Club
TUE 7 Tara McLean, Chris Rawluk@Railway Club; Donald

SUBMISSIONS TO DATEBOOK ARE FREE!
 TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE MAY ISSUE IS APRIL 19TH!

Glaude@Sonar; Miriam Davidson@South Hill Candy Shop
WED 8 Kids, Apocalypse Now@UBC Norm
THU 9 7th Annual Arts County Fair: Huevo Rancheros, Holly McFarland, Great Big Sea, Mathew Good Band, the Rascalz@UBC Thunderbird Stadium; Velvet, Otobon@Starfish Room; Kids, Apocalypse Now@UBC Norm; Babayaga@Espace Dubreuil; Shannon Lyon@South Hill Candy Shop
FRI 10 Mephiskapheles, Skaville@Starfish Room
SAT 11 Hounds of Buskerville@Railway Club; Tom Jones@Orpheum; Linda McKee, Rob Wilson@Starfish Room; Peter Alan@South Hill Candy Shop
TUE 14 CTR PRESENTS: FREAKWATER, RICHARD BUCKNER@Starfish Room; June of 44, The Boom, Dionagah, Forecasts Farewell@Crowsfoot Traffic; Tara McLean, Carmoia DeForest@Railway Club
WED 15 Carmoia DeForest, Georgina Taylor@Railway Club; Wag the Dog, Dr. Strangelove@Ridge
THU 16 Damin the Diva@Railway Club; Wag the Dog, Dr. Strangelove@Ridge; Face to Face, Reverend Horton Heat@Ridge; Hildegarde, Westerkamp, Susan Frykberg@Vancouver East Cultural Centre; Enforcers, 4-Hero, DJ Stretch, Rabal, JMC, M.A.D.@Sonar; Morcheeba, Jim White@Richard's on Richards
FRI 17 Mystery Machine, Semisonic@Starfish Room; Rusty, Mudgirl@Palladium; Spike and Mike's 1998 Festival of Animation@Ridge; Ronnie Hayward Trio@South Hill Candy Shop
SAT 18 Cool, Cathode Ray@Railway Club; Spike and Mike's 1998 Festival of Animation@Ridge
SUN 19 Uzume Taiko CD Launch@Western Front; Spike and Mike's 1998 Festival of Animation@Ridge
MON 20 Kronos Quartet@UBC Chan Centre; Blue, White@Ridge
TUE 21 Tara McLean, Lindsay, Rufus Wainwright@Railway Club; Blue, White@Ridge;

WED 22 Molestics@Railway Club; Rufus Wainwright@Sonar
THU 23 Molestics@Railway Club; DJ Smash@Chameleon
FRI 24 Spike and Mike's 1998 Festival of Animation@Ridge; Ben Sures@South Hill Candy Shop
SAT 25 Poison Idea@Starfish Room; Chris Speed Quartet@Western Front; Spike and Mike's 1998 Festival of Animation@Ridge
SUN 26 Evaporators, Murder City Devils, Three Pirates@Cambrion Hall; Spike and Mike's 1998 Festival of Animation@Ridge; Andre Rieu@GM Place
MON 27 Grills with Guitars@Railway Club; Red, The Double Life of Veronique@Ridge; Zero Kelvin, Drowning in Dreams@Pacific Cinéma-thèque
TUE 28 Tara McLean, Auburn@Railway Club; Red, The Double Life of Veronique@Ridge
WED 29 The Best of Northwest Film and Video Festival@Pacific Cinéma-thèque
THU 30 Scott Wilson@Western Front; The Best of Northwest Film and Video Festival@Pacific Cinéma-thèque

SPECIAL EVENTS

ONE THOUSAND CURVES, TEN THOUSAND COLOURS
 On Monday, April 27, join Vancouver New Music and the Pacific Space Centre (1100 Chestnut St.) for this evening of fantasy, reality, and art — new music and technology. Enjoy music written by Hope Lee and David Eagle and performed by Calgary's Ensemble Resonance, and animated graphics by Brad Cariou, based on paintings by Pares Athparia. For more info, 606.6440.

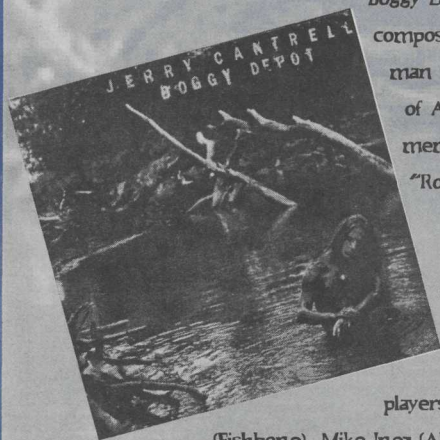
SONIC BOOM
 April 14, 15, 17, 18 at 8:00pm at the Western Front. See what Vancouver Pro Musica has to offer in this year's 10th Annual Festival of Composers.

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219	Greg's Place 45844 Yale Rd. (Chilliwack)	795 3334	Richard's On Richards 1036 Richards (downtown)	687 6794
Anderson's Restaurant (Jazz on the Creek)	684 3777	The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057	Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311
Anza Club 3 W. 8th (Mount Pleasant)	876 7128	Hemp B.C. 324 W. Hastings (downtown)	681 4620	Russian Hall 600 Campbell (Chinatown)	874 6200
Arts Hotline	684 2787	Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211	Scratch Records 109 W. Cordova (Gastown)	687 6355
Bassix 217 W. Hastings (at Cambie)	689 7734	Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131	Shadblot Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Backstage Lounge 1585 Johnston (Granville Island)	687 1354	It's A Secret 1221 Granville St. (downtown)	688 7755	Sonar 66 Water (Gastown)	683 6695
Black Sheep Books 2742 W. 4th (at MacDonalda)	732 5087	Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007	South Hill Candy Shop 4198 Main (at 26th)	876 7463
The Blinding Light 256 E. Georgia (between Main & Gore)		La Quena 1111 Commercial (the Drive)	251 6626	Squish'd Knish 4470 Main (at 29th)	879 9017
The Brickyard 315 Carroll St.	685 3978	The Lulus Club 455 Abbott (Gastown)	685 7777	Starfish Room 1055 Homer (downtown)	682 4171
Cafe Deux Soleils 2096 Commercial (the Drive)	254 1195	Lucky's 3972 Main	675 9858	Starlight Cinema 935 Denman (West End)	689 0096
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331	Lu-A-Fair 1275 Seymour (downtown)	685 3288	Station Street Arts Centre 930 Station (off Main)	688 3312
Caprice Theatre 765 Granville (Granville Mall)	683 6099	Mars 1320 Richards (downtown)	230 8801	St. Regis Hotel 602 Dunsuir (downtown)	
Celebrities 1022 Davie (at Burrard)	689 3180	Maximum Blues Pub 1176 Granville (downtown)	688 8785	Stonemille Cabaret 1082 Granville St. (downtown)	
Chameleon Urban Lounge 801 W. Georgia (Downtown)	689 0806	Medicina 1926 W. Broadway	689 6649	Sugar Refinery 1115 Granville (downtown)	
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)		Mora & Powell (Gastown)	689 0519	Theatre E 254 E. Hastings (Chinatown)	681 8915
Club Mardi Gras 398 Richards St.	687 5007	Noam Restaurant 2724 W. 4th Ave (Kitsilano)	687 6649	Thunderbird Int. Centre 120 W. 16th St. (N. Van)	988 2473
CN Imax Theatre 999 Canada Place	682 4629	Old American Pub 928 Main (downtown)	682 3291	The Tower 339 W. Hastings (downtown)	
Columbia Hotel 303 Columbia (at Cordova)	683 3757	Orpheum Theatre Smith & Seymour (downtown)	665 3051	Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 9578
Commodore Lanes 838 Granville (Granville Mall)	681 1531	Pacific Cinéma-thèque 1131 Howe (downtown)	688 3456	Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Cordova Cafe 307 Cordova (Gastown)	683 5637	Palladium (formerly GraceLand) 1250 Richards (downtown)	688 2648	Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Crowsfoot Theatre 316 W. Hastings (downtown)	669 7573	Paradise 27 Church (New West)	525 0371	Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Death by Chocolate 1001 Denman St. (at Nelson)		Paradise Cinema 919 Granville (Granville Mall)	681 1732	Vet/Washout 1020 Granville (Chinatown)	872 2999
Denman Place Cinema 1030 Denman (West End)	683 2201	Park Theatre 3440 Cambie (South Vancouver)	876 2747	Videa In Studios 1965 Main (Mt. Pleasant)	872 8337
Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.	662 3207	Piccadilly Pub 630 W. Pender (at Seymour)	682 3221	Virgin Mega Store 788 Burrard (at Robson)	669 2289
DVH 515 Davie (downtown)	682 4388	Pit Pub basement, Student Union Building (UBC)	682 6273	Vogue Theatre 918 Granville (Granville Mall)	331 7909
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926	Pit Gallery 317 W. Hastings (downtown)	681 6740	Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
Foed Not Bombs Vancouver	872 6719	Plaza Theatre 881 Granville (Granville Mall)	685 7050	Western Front 303 E. 8th Ave.	876 9343
Frederic Wood Theatre (UBC)	682 678	Purple Union 15 Water St. (Gastown)	602 9442	Whip Gallery 209 E. 6th Ave (at Main)	
George Pub 2889 E. Hastings (downtown)	822 9364	Queen Elizabeth Theatre Hamilton & Georgia	665 3050	W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Gastown Theatre 36 Powell (Gastown)	684 MASK	Raffia Lounge 1221 Granville (downtown)	473 1593	Women In Print 3566 W. 4th (Kitsilano)	732 4128
The Gate 1176 Granville (downtown)	688 8701	The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585	Yale Blues Pub 1300 Granville (downtown)	681 9253
Good Jacket 42 Kingsway (at Main)	872 5665	Railway Club 579 Dunsuir (at Seymour)	681 1625	Zulu Records 1869 W. 4th (Kitsilano)	738 3232

JERRY CANTRELL

Boggy Depot



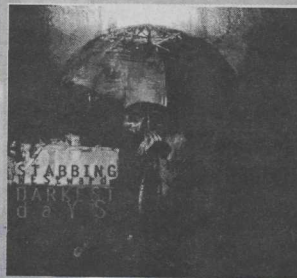
Boggy Depot features 12 new compositions penned by the man who's written many of Alice In Chains most memorable hits including "Rooster", "No Excuses" and "Down In A Hole". The album features Sean Kinney (Alice In Chains) on drums, and base players Norwood Fisher

(Fishbone), Mike Inez (Alice In Chains), Rex Brown (Pantera) and Les Claypool (Primus). A stunning debut album from Legendary guitarist/songwriter and Alice In Chains founder Jerry Cantrell.

STABBING WESTWARD

Darkest Days

Always a complete sensory experience and the new release Darkest Days is no exception. Stabbing Westward continue to be a category unto themselves.



IN STORES ON APRIL 7th

www.jerrycantrell.com

www.stabbingwestward.com

SPRINGTIME SOLAR SOUNDS

WAY OUT THERE NEW RELEASES THIS MONTH AT ZULU!

SWERVEDRIVER

99TH DREAM CD

4:35 AM. Observations – Mustang Ford collision – metal machine music – time travel – sound of speed – hiss – static future shock – sleepy – lights stale – hiss – space echo – **99th Dream** – white noise – fuzz – satellites of love – sleeping – radio signals – crash air – clock turns air – pre-millennium – 4:36 AM.

End of Observations
CD \$16.98

DUB SYNDICATE

FEAR OF A GREEN PLANET

CD
Although we here on the lush West Coast have little fear of a green planet – vegetation is reportedly abundant in some circles – we can always use another spirited dub-plate. **DUB SYNDICATE's** new one is appropriately intoxicating: their rich, hi-fidelity, 21st century dub orbits around traditional foundations yet trips out into all new directions. Lots of great players keep this record solid and moving. Please inhale.

CD 16.98

MATERIAL/ W.S. BULL-ROUGHS WESTERN LANDS CD

CD
If William Burroughs' literary appeal is a subject of some personal preference, his influence as a modern, popular icon is undeniable. This new tributary collection of remixes – with spoken-word by the voice of the author – testifies to this continued level of cultural status. And why not: he was a fascinating writer and person. **Bill Laswell, Material, Spring Heel Jack, DJ Soul Slinger, DJ Olive and Talvin Singh** all offer their own readings of **Old Bull Lee's** work. Get hooked.
CD \$16.98

STAFF TOP LISTS - OUR FAVOURITE STARS MENTION THIS AD AND RECEIVE 10% OFF ANY OF THESE!

Brady

JOHN ZORN - Filmworks VIII
STARFUCKERS - Infantum
Various Artists - WATER + ARCHITECTURE
GASTR DEL SOL - Camouflage
NOTO - Spin

Christine

ST. ETIENNE - Sylvie Eps
AIR - Moon Safari
TERRY HALL - Laugh
PULP - This Is Hardcore
RIALTO - Dream Another Dream Eps

Grant H

MARK HALLIS - Mark Hallis
COME - Gently Down The Stream
GASTR DEL SOL - Camouflage
BEDHEAD - Transacation De Novo
TORTOISE - TNT

Grant M

LIQUOR GIANTS - Every Other Day
At A Time
OXBOW - Serenade In Red
ELECTROSONICS - Rampant EP
THE HANGOVERS - Slow Dirty Tears
NEUTRAL MILK HOTEL - In The Airplane Over The Sea

Ken

LOFTUS - Loftus
BEDHEAD - Transacation De Novo
KRISTEN HERSH - Strange Angel
OUTRAGEOUS CHERY STEREO
ACTION RENT PARTY
VICTORIA WILLIAMS - Musings
Of A Creek Dipper
BEANS - Portage
DUMP - A Plea For Tenderness

Kevin

FLAT DUO JETS - Wild Blue Yonder -
Live, Live, Live
THE DONNAS - American Teenage
Rock 'n' Roll Machine
QUADROARTISTS - Pay The Deuce
LOVE AS LAUGHTER - #1 USA
JOHAN - Johan

Miko

BEANS - Portage
HALO BENDERS - Rebels Not In
DUMP - A Plea For Tenderness
VEDA HILLE - Here Is A Picture
SUE GARNER - To Run
More Smoothly

Nic

PROPELLER - Oro
SCHLAMPETZIGER - Spacerock
VOTE ROBOT - Vote Robot
MASAKI BATOH - Complete
Recordings
BEDHEAD - Transacation De Novo

Paul

ART BLAKEY - The Freedom Rider re-
issue
C4AM95 [CHAMPS] - III - Home
Taping Is Recording Music
ORNETTE COLEMAN - Free Jazz re-
issue
FLAT DUO JETS - Wild Blue Yonder -
Live, Live, Live
Various Artists - WHAT'S MINE IS
YOURS - THE EMO DIARIES
CHAPTER ONE

RICHARD DAVIES

TELEGRAPH CD

RICHARD DAVIES is back with another CD of left handed pop music. As lyrically unconventional as ever, **Telegraph** mines the feel of the best of '60s pop with vocal hooks that sink in after the first listen and musical phrase turns that bury themselves deep into the repeat mechanisms in your head. The word on the **Telegraph** is just that – The Word!
CD \$16.98

CORNELIUS

FANTASMA CD/LP

Ultra cool Japanese pop star makes his North American debut courtesy of our good friends at Matador Records. As with **Pizicato 5**, **CORNELIUS** offers a bold new sound and wack studio wizardry – just think '60s TV themes, '70s fuzz rock, '80s new wave and '90s dream pop. Very sensible, very now, very **CORNELIUS** – ask for it by name at Zulu!

CD \$16.98 LP \$12.98

YET MORE NEW RELEASES!

CHOCOLATE WEASEL - Sappetification CD
VARIOUS - REBIRTH OF COOL 2CD/LP
CHAMPS - III CD/LP
ZEKE - Kicked In The Teeth CD/LP
PUSSY GALORE - Right Now/Dial M.../Sugar Shit
Sharp CDs/LPs

MORCHEEBA

BIG CALM CD

MORCHEEBA have spent the last year gathering a faithful following and much critical acclaim with their first album, 1997's **Who Can You Trust** and have now cleared the decks for everyone else to hop on board with their follow up. Mixing bluesy guitar riffs, trip hop beats, DJ wizardry and the beautiful vocals of **Skye Edwards**, **Big Calm** surpasses all expectations and lays down one of the most laid back grooves you're sure to find all year.

CD \$16.98

THE EVAPORATORS

I GOTTA RASH!

CD w/free LP

THE EVAPORATORS - **Hardwar** The Human Servitude, two Smugglers and one graphic artist – are back with their second LP, the follow-up to the overblown monstrosity, **United Empire Loyalists**. This time half the LP is **THE EVAPORATORS** and the other half is **THE DOBLINS** and **THE SKABLINS**. **THE EVAPS** instro alter-egos. Plus there are two of **Hardwar's** notorious interview schippets: **Jean "pepper spray" Chretien** and **Iggy Pop**. Spread the rash!

CD \$10.98 w/free LP Available April 7th

THE DIRTY THREE OCEAN SONGS CD/LP

You wake up under water to the sound of a mournful violin floating over subtle guitar capophony and the salty beat of a funeral march. You hold your breath for as long as the sustained note enveloping your watery grave and just when you can hold it no longer the note changes pitch and your urge to breathe has gone. The **Ocean Songs** lull you back into your slumber and **THE DIRTY THREE** pull a seaweed blanket across your chest. Good night.
CD \$16.98 LP \$16.98

BUFFALO DAUGHTER

NEW ROCK CD

Cool, irreverent, tasteful and supposedly awesome live, **BUFFALO DAUGHTER** personally modern pop culture's fascination with style synthesis: they mix hip hop, electronic, new wave, and Kraut-rock into an appealing, new signifier – a rocking pop hybrid. In other words, if **Beck, Sonic Youth** and **Can** grew up in Japan, and were all in the same band... well, you get the idea. Ingenious and fun.
CD 16.98



1869 W 4th Ave.
Vancouver, BC
V6J 1M4

tel 738.3232

STORE HOURS

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Sat 9:30 – 6:30
Sun 12:00 – 6:00

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